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SEPTEMBER, 1944

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★*Minicam* Photography

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Cover by RICHARD POPE from Pix



SHOOTING THE FRONT COVER

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A Movie Camera Fan is MADE...not born!



Jim's first movie of Judy was taken on their graduation day with one of the first Universals. Until the Universal movie camera and projector appeared, home movie equipment was too expensive for Jim.



Their honeymoon lasts forever on films Jim took of their Great Lakes trip. Thanks to Universal, thousands more people like them became home movie fans. In one year, the number more than doubled!

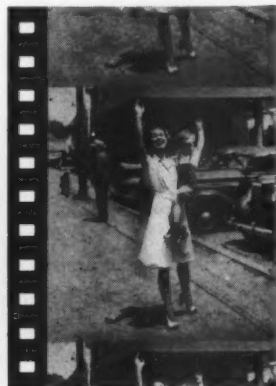


A new star is born, and Jim has movies of him from the age of two weeks up! Jim has graduated to the Universal Cinemaster—one of the finest 8-millimeter home-movie cameras on the pre-war market!



OFFICIAL U. S. NAVY PHOTO

Jim's in the Navy now. He's still using a Universal—but now it's Universal Navy binoculars. For Universal, too, has gone to war . . . producing only precision optical instruments for the armed forces.



But tomorrow . . . home! Jim dreams of such a shot as this—perhaps shooting it through the window of his train as it pulls into the station, with Judy and his son waiting to welcome him home for good!



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Remember: One photograph from home is worth a thousand words to a Serviceman



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By D. KAMPEL

2. Colorful careers, indeed are those of MAURICE LAUMAILLET and ORMOND GIGLI. Cause for pride is this fine photo (see below) which appeared as a double spread color photograph in *Coronet* (August). It was first shot as a special assignment while both were students at SMP. Laumaillet, still too young for G. I. service, has already done a series of beautiful color photographs for *Ladies Home Journal*! Gigli is now doing his shooting in Navy blue, and both successful photographers are marketing picture after picture through Free Lance Photographers' Guild. Chalk up another brilliant success story for SMP!



By LAUMAILLET GIGLI



THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St., New York City

1. 3-month veterans of SMP instruction is DANIEL KAMPEL, one of a handful of young veterans of this war now at the School. Wisdom-laden guidance by the SMP faculty gave KampeL the versatility, the ingenuity, the self-confidence he needed to go with Sound Masters Studios, industrial photographers. (See left and below.)



By D. KAMPEL



3. Esteem which SMP enjoys is indicated by the number of professionals studying advanced technique here, among them talented ESTHER B. WAGNER (see above). She operated a successful studio before coming to SMP. Golden opportunities for women abound in this picture-conscious land of ours, and the School's modern methods are helping hundreds of the fair sex to take advantage of them.

4. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M9.

The Last Word

New lamps for old.

Sir:

The picture (opposite) . . . is an epitaph. An epitaph to the battle France lost and to the war that she is winning.

During four long years this photograph has adorned one after another of the walls of the apparently endless number of apartments I have inhabited.

This picture was taken on the outskirts of Paris, on a dark, rainy day some time at the beginning of the year 1940, in the period of the war that was called "phony." The war must indeed have seemed phony to observers abroad, just as it looked phony and incredible to the soldiers called upon to wage it, who saw the months passing by without being ordered into the action necessary to "get it over with."

During this time, Denise Bellon, who did work for the photographic agency I ran in Paris, was assigned to cover a scrap-iron drive for a French weekly. Among the pictures she brought back was that reproduced here: a lamppost surrendering to a heroic, unforeseen destiny—to "forge the steel for victory."

The picture was taken from a balcony, just after a blow had been dealt which split the post in two. Workers in the street below (invisible in the picture) were bringing the lamp down by means of a rope slung rather amateurishly around its neck. Panes of glass, fluttering through the air, made dark shapeless spots on the grey sky. Roof and trees, hardly distinguishable as such in the general greyness, form the background.

Before the Germans invaded Paris, in June, 1940, I left hastily, taking with me few necessities. I have since learned that the Germans "took over" my agency—meaning that the archives, comprising hundreds of thousands of photographs from all over the world, the work of years of many photographers.

When I arrived in this country, in July, 1940, I visited our agent here. The scrap-iron series, curiously, was waiting for me—complete, more drain-drenched and rusty-looking than ever. In the light of events since then, the series appeared completely meaningless.

Yet there was one exception: the photograph of the lamppost possessed strange attraction for me. I responded to its appeal and pinned it on the wall, to have it constantly before my eyes. But I never analyzed what the



The Last Time I Saw Paris

Denise Bellon

print exactly meant to me.

The editor of MINICAM asked me recently what it did mean: I was surprised to hear my own answer, given without hesitation: "Oh, well, that picture, you see—it is the fall of France . . ."

It was the first time things really became so clear to me. The grey, depressing atmosphere, the melancholy of the bent lamppost, the invisible men pulling it down, the structure going to pieces; what else could it mean but the

gloom and potential defeat of those days?

Yes, I love this picture, because every time I look at it, I see that iron lamppost swing back the other way, slender, graceful with a lambent globe at the top.

The last time I saw Paris, her heart was not warm and gay, but it will be again. Until "the next time I'll see Paris" what I read into this photograph makes it my favorite.

MARIA GIOVANNA EISNER,
New York City.

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- ☐ Cine Kodak 860 with f1.9 lens
- ☐ Cine Kodak Model 90 Magazine with f1.9 lens

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- ☐ Sportster with f2.5 lens
- ☐ Aristocrat Turret with f2.5 lens

KEYSTONE

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- ☐ Model K-8 with f2.5 lens
- ☐ Model K-8 with f1.9 lens

REVERE

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- ☐ Model 88 with f3.5 lens
- ☐ Model 88 with f2.5 lens
- ☐ Model 99 Turret with f2.5 lens
- ☐ Model 99 Turret with f1.9 lens

16 mm MOVIE CAMERAS

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- ☐ Model A-7 with f1.5 lens

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16 mm SOUND PROJECTORS

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EASTMAN

- ☐ Kodascope FS 10

BELL AND HOWELL

- ☐ Filmosound

VICTOR

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- ☐ 15 mm Kodak Anastigmat f2.7
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- ☐ 63 mm Kodak Anastigmat f2.7
- ☐ 76 mm Kodak Anastigmat f4.5

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35 mm SIZE

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8 mm

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- ☐ Revere

16 mm

- ☐ Eastman
- ☐ Bell and Howell
- ☐ Ampro
- ☐ Keystone
- ☐ Victor

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No: the war isn't won yet — but when the glad news comes—people will urgently want photographic equipment of all kinds and want it immediately.

At present all of our camera and lens manufacturers are concentrating on the business of making equipment to bring Victory nearer. With Victory approaching, some members of the industry will go back to civilian production. When they do, they will produce once more the cameras and equipment they stopped making on "M" day—the finest models that were available prior to the war.

We, at Willoughbys, are trying to solve the problem of how to distribute this partial production fairly and equitably, at prices prevailing at time of delivery, so that we may maintain the square-deal policy of Willoughbys in distribution as well as service. We have planned this priority system as the fairest means of serving all who look to Willoughbys for the finest in photographic equipment.

Here is the plan:

Listed on the opposite page are the models that will be first to go into production again. Check the one you want. Sign your name and address clearly. Send it to us with a remittance of \$5 as a deposit on your purchase. Your order will be registered and numbered as soon as it is received and will be filled when your number is reached. First come—first served (in the democratic way). If you decide later that you do NOT want the item you have ordered, you may cancel at any time before delivery—your deposit will be returned on request and your priority canceled.

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M.

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News of Maurice Frink, Jr.

Sir:

The November, 1942, issue of MINICAM Photography told the story of Maurice Frink, Jr., the Indiana college boy, whose camera had just won him a position in the Conde Nast studios in New York.

The article told of Frink's boyhood experiments in photography, his putting himself through college by taking publicity pictures for DePauw University.

"You'll hear more of him in the months to come," were the concluding words of MINICAM's article about young Frink.

He worked in the Vogue studios just two months, resigning to enter the service.

Since January, 1944, he has been in Italy, where he has been doing combat propaganda work in the field with the British Eighth Army.



Both in West Africa and in Algiers, he found time to take some photos "on his own," one of Quentin Reynolds and Ernie Pyle enclosed.

MAURICE FRINK, SR., Elkhart, Ind.

Greetings to You, Will

Hello:

I just saw the May "Mini," and there it was, on page 58, seemingly addressed to me, very personally:

"Quick thrust over Germany

Ever try photo-interpretation?"

"Yes, I have," is the answer. "I've tried it." But what can be told, when you realize the vastness of the Pacific Desert, the isolation of the little sandspits that are called islands, and the uncharted nature of it all, is that nowhere could aerial photography be more important.

Did you know that the first allied photograph ever taken of the then Jap base at (censored) was a snapshot taken with a Leica?

However, today the real work is done by the Big Bertha cameras and when they get to work they lay bare all the secrets which the Japs fostered and guarded for thirty years since they took over the "mandate" islands, in 1914. Their secrecy has proved to be futile.

Regards to all,

CAPT. WILL L. LANE 0-908660

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PHOTOGRAPHIC INSTRUCTORS

The first published list of reputable schools, both public and private, teaching amateur photography. Study photography this autumn to improve your technique. Any of these schools will send more details by mail.

PART II

(Part I appeared in MINICAM for August. A booklet containing Part I and Part II as well as additional listings and any corrections will be available September 15th. Price 25c postpaid.)

IOWA

IOWA STATE COLLEGE, Ames, Iowa. Dr. Percy H. Carr, Instructor. Two courses offered by Physics Department. Camera technique, theory and practice. Also individual course for specialist in photography—sensitometry, photomicrography, etc. Laboratory work. If courses are taken with no other work at the university the fee is \$10 in addition to supplies used.

IOWA STATE TEACHERS' COLLEGE, Cedar Falls, Iowa. Dr. H. A. Riebe, Instructor. Course in visual education. College maintains active camera club.

LUTHER COLLEGE, Decorah, Iowa. Professor Emil Miller, Instructor. Elementary course in practices and principles of photography, properties of lenses, lighting, exposure, developing, printing, enlarging. Tuition \$15 for 18 weeks. One recitation a week plus one three-hour laboratory period.

GRINNELL COLLEGE, Grinnell, Iowa. W. C. Oelke, Instructor. Chemistry Department offers lectures, demonstrations and laboratory work on theory and practice of photography. Course is not intended to turn out professional photographers but will give an interested person a good start in amateur photography from the hobby standpoint. It also serves those students wanting to learn the basic technique of the photographic process for use in scientific and teaching work such as the recording of data or making of slides and other visual education material. College has flat rate tuition. Photography course is taken as part of regular elective college work. Sixteen weeks; four hours a week; one to three hour lab period each week.

DRAKE UNIVERSITY, Des Moines, Iowa. George Yates, Instructor. News photography is offered, but it is required that the student have one year each of chemistry and physics. Eight weeks are devoted to lectures, three weeks to lab and four to practice. Tuition \$28.

YMCA MOVIE AND CAMERA CLUB, YMCA Building, 4th and Keo Way, Des Moines, Iowa. Offers various courses throughout the year, portrait work, processing, retouching, etc. Classes open to members of

club paying \$5 each. Classes are usually held from 8 to 11 in the evening one night a week.

STATE UNIVERSITY OF IOWA, Iowa City, Iowa. Edward F. Mason, Instructor. School of Journalism offers course in news photography, which may be taken as an elective in Liberal Arts—covers 2 semesters. Tuition \$130 for Iowa residents, \$170 for non-residents. Laboratory facilities.

KANSAS

CENTRAL COLLEGE, McPherson, Kansas. Warren A. McMullens, Instructor in elementary photography. Tuition \$11 for 18 weeks, 3 hours a week. Laboratory fee \$2.50.

KANSAS STATE TEACHERS' COLLEGE, Emporia, Kansas. No course in photography as such, but Visual Education offers some photographic work concerned with the making of lantern slides and pictures for schoolroom use.

KANSAS STATE TEACHERS COLLEGE, Department of Printing, Pittsburg, Kansas. Dr. O. A. Hankammer, Instructor, Audio-Visual Education. Leroy Brewington, Instructor, elementary and industrial photography. Tuition \$2 an hour in winter term of 18 weeks; \$4 an hour in summer session of 9 weeks. Courses may be taken on 2-hour or 3-hour basis. Darkroom facilities.

KENTUCKY

UNIVERSITY OF KENTUCKY, Lexington, Kentucky. W. Brooks Hamilton, Instructor. Basic Photography. Pictorial Photography. Lectures and classroom demonstrations. Fee is \$10 per course.

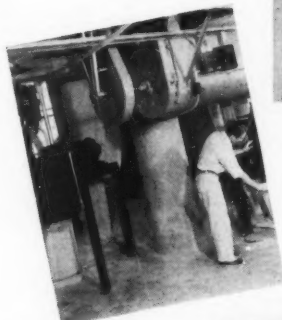
NAZARENE COLLEGE, Louisville 3, Kentucky. Offers elementary course in photography. Lighting, lenses, developing, enlarging, camera technique. Fee is \$5 per credit hour plus lab fee of \$5.

LOUISIANA

NEWCOMB ART SCHOOL, H. Sophie Newcomb Memorial College, The Tulane University of Louisiana, New Orleans. Roy Trahan, Instructor. Elementary photography and advanced photography. Camera technique.

SOUTHEASTERN LOUISIANA COLLEGE, Hammond, Louisiana. R. T. Pursley, Instructor. Elementary photography offered as an elective course, designed to enable students to take and complete a pleasing picture. Instruction is started with the use of a pinhole camera which the student makes himself. Paper and

(Continued on page 86)



"MY FIRST 10 YEARS HAVE BEEN THE *Easiest* HARDEST"

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Thorough Training"

Says *Walter T. Rockin*

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"Immediately after graduating from New York Institute, I opened my own Commercial Studio in Elizabeth, N. J. Though it was in the depression—my training had been so thorough that I was able to make a 'go' of my business almost from the first day.

"I believe I can in all modesty say that our studio is now 'tops' in this area. For a while we specialized in industrial work, but subsequently we opened a Portrait Studio. Now, although only three studios in New Jersey are listed in 'Who's Who in American Portrait Photography'—ours is one of them.

"The best proof of my regard for N. Y. I. training is that my wife is taking their course now, so that she may help me in my work."

Photographic Opportunities Biggest, Most Varied Ever

Today the ever-growing photographic field offers thoroughly trained men and women greater opportunities than ever, plus

a sound, substantial postwar future. Trained photographers are needed everywhere—in essential industries, by studios, newspapers, magazines, advertisers. For those in U. S. Service, an expert knowledge of photography, learned while still in uniform, can open wide the door to well-paid opportunities when the war is over.

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*From a letter dated June 22, 1944.

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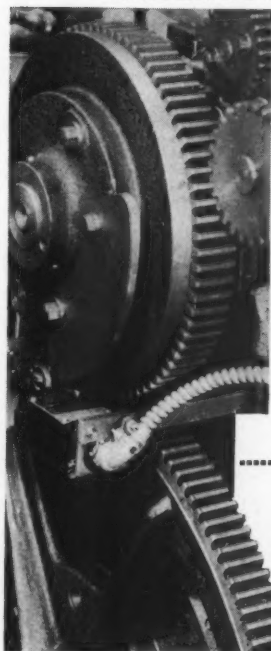
IMPORTANT NEWS FOR MEN IN SERVICE MEN IN WAR JOBS MEN ENTERING SERVICE

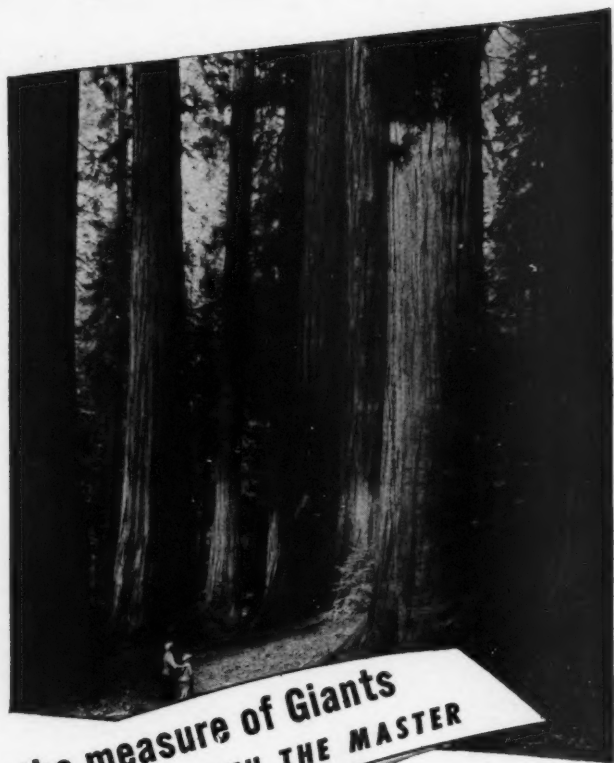
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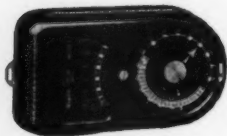
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Record Events of



Today for Tomorrow's Enjoyment

Broad Stripes

\$250.00 PRIZE For the best album of World War II as it affects your community, the editors of MINICAM offer \$250.00 in cash.

RULES

Pictures in albums entered in the contest should show how World War II affects your community.

Album may be any size, but weigh under one pound before wrapping for mailing.

A one-year \$2.50 subscription for yourself, or a gift subscription for a friend, must accompany each album entered in this contest.

Contest closes December 15, 1944.

The 10 best albums will go on tour to libraries, schools and camera stores in 25 cities.

Submit album at any time between now and December 15, 1944.

TO each of us, World War II brought something personal. We shall never forget the desperate anger of December 7, 1941, and the sheer grit and loyalty to a common cause that pulled the nation out of it. Can we put on paper what we see and feel? To record the physical changes, while they are still here, and alive and humming, is something each of us as photographers may do well, do now, and in viewing it years later feel elated at our initiative.

What are the things to record: the amusing, bitter, haphazard, lilting, marvelous things happening right beside us?

Some things, like Vernon Leach's already famous "*Magnet*" (page 74, MINICAM, August) changed not all. Others, like the absence of Katie, the maid, while hell on the family, are a small feat to show photographically. The little physical things, and they are about us in abundance, are the solid signs of America at war.

A record book of them, as it affected your community will be a rare treat to own.

The pert nurse's aid, the blood bank, the flustered woman motorman, the superburdened bus and railroad station on week ends, the woman's land army, the ration board and the queue before it, the USO stage door canteen, the crumby toys for children, the bond drive, the scrap heap,—and you haven't begun to touch solid physical things you can illustrate of World War II—before World Rehabilitation moves in on the stage.

Do it for yourself; you'll cherish every picture in the series and so will family, friends, and our returning warriors. How they hunger for a sight of what goes on in America.

For photographers who failed to record the tumultuous turns that World War II gave to daily civilian life, there is time still to do a job. Five years, ten years, fifteen years from now it will all be lost in a haze of memory.

Make a record of it, now, and it's yours always to enjoy. Some ideas of what might go in such an album follow.

THE MANSION of Mr. and Mrs. Junius S. Morgan, Jr., is "at home" for officers of all the United States. The sedate, old brownstone house features cocktail tea dances with service, and convivial conversation in the huge oval paneled drawing rooms. A circular staircase winds up the three-story home. On the second floor are lounge rooms; in the basement a game room. Thursday nights are for dancing classes with outstanding debutantes of the season as instructors.

and Bright Stars





Victor De Palma—Black Star

CAROLE LANDIS is one of 5,000,000 Americans who donate a pint of blood monthly for the United Nations. A *Twentieth Century Fox* star, she toured with USO Shows.

Landis has been given center of interest in picture (although the doctor was closer to the camera and therefore would show up larger in the print), by severely cropping doctor's figure. A flash on an extension was held high behind doctor's back. De Palma held camera high and aimed down.

PIN-UP GIRLS also serve. After a day's strenuous work under studio lights making pin-up pictures for the boys (and unless you've modeled for an hour under lights you've no idea how physically tiring it is) these two starlets get a Swedish message.

As war pries itself into every little nook and cranny of the country you can find unusual subjects for your album of World War II if you are entering MINICAM's \$250 contest.

Ralph Crane—Black Star





Ralph Crane

IN EAST COAST American Hospitals, special safety precautions held highly inflammable and explosive chemicals in deep air-raid shelters. Threat of inter-continental Robot bombs was still fiction, with fact hardly a war behind.



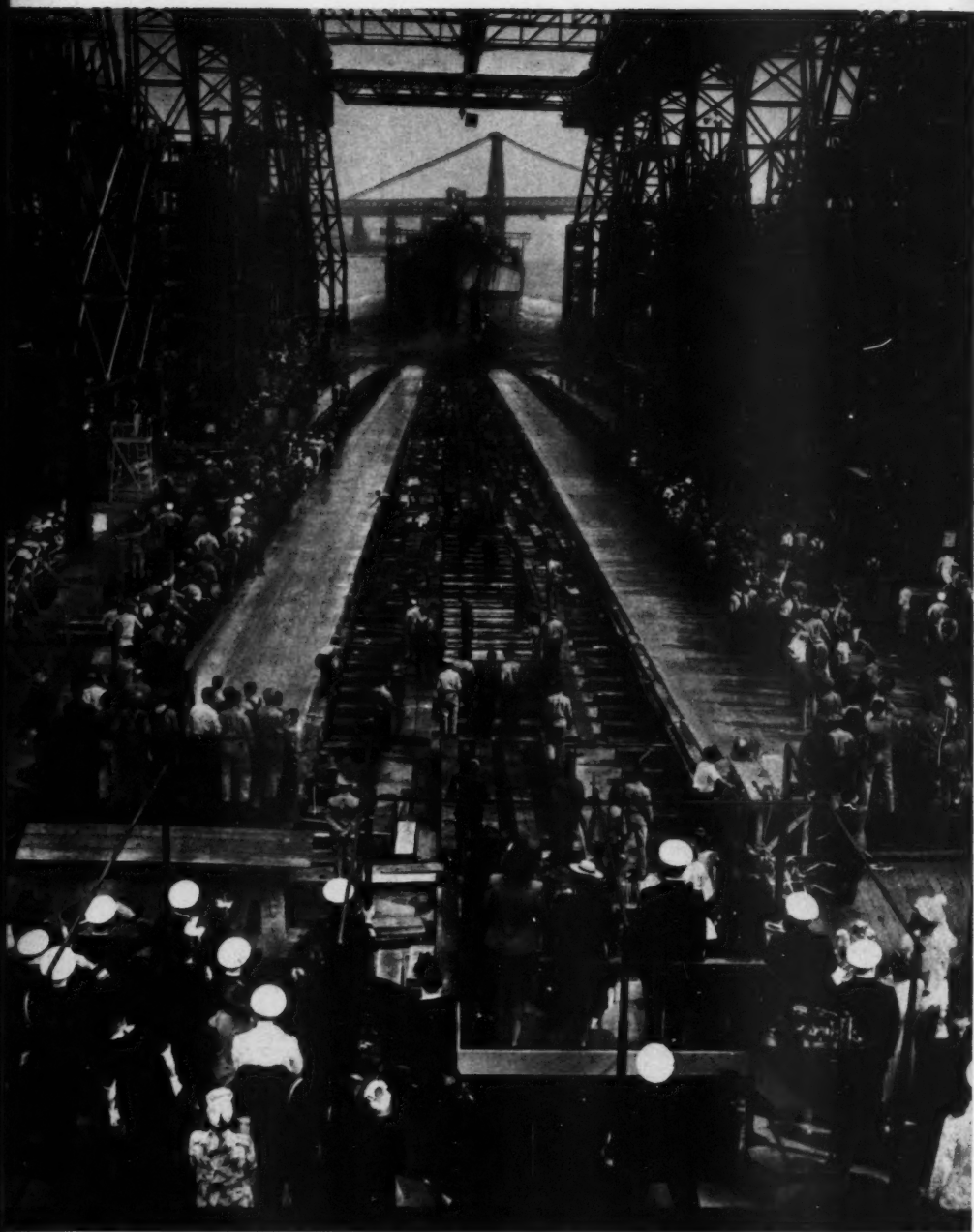
THE DISABLED SOLDIER learns to tie his tie with one hand; to walk up a stoop with an artificial leg. He practices walking in front of a mirror, first with a cane in hand and a nurse at his side.





ONE HAND GONE, and he has learned to hold down a steady job doing skilled work in a machine shop. Miracles are accomplished by patience, science and faith. (Below) Tying his shoe laces with one hand, the soldier follows the movement of his nurse instructor.





MORRIS GORDON made this unusual "long shot" of a ship launching. Lower center, Mayor LaGuardia, with bald spot. To his left, Mrs. Roosevelt. Speaker's stand lower right. To get sharpness of boat, as well as of foreground, Speed Graphic was stopped down to f22, Camera was focussed at spot roughly one third of way into picture.



TWO HOLLYWOOD chorus girls, decked out in hats and wigs and shoes much too large to permit them to rest in ordinary chairs, are supplied with specially built chairs that let them relax while a scene is changed. In this most improbable position, the girls knit for a soldier friend.

"I'VE BEEN working on a railroad . . ." is no longer a strictly masculine song. To replace their men at the front, women have taken on jobs of hard physical labor.



Morris Gordon



IN THE warm Italian sun, at a natural spring, south of Florence, peasant girls help the G.I. solve his laundry problem, while the boys loaf on the sidelines. For laundry, American style, see below:



TWO LADIES learn how to put their sheets through the mangle. This community laundry service is a wonderful thing for folks living in small apartments and for those whose work takes up the greater portion of their time. Note rates above on blackboard.



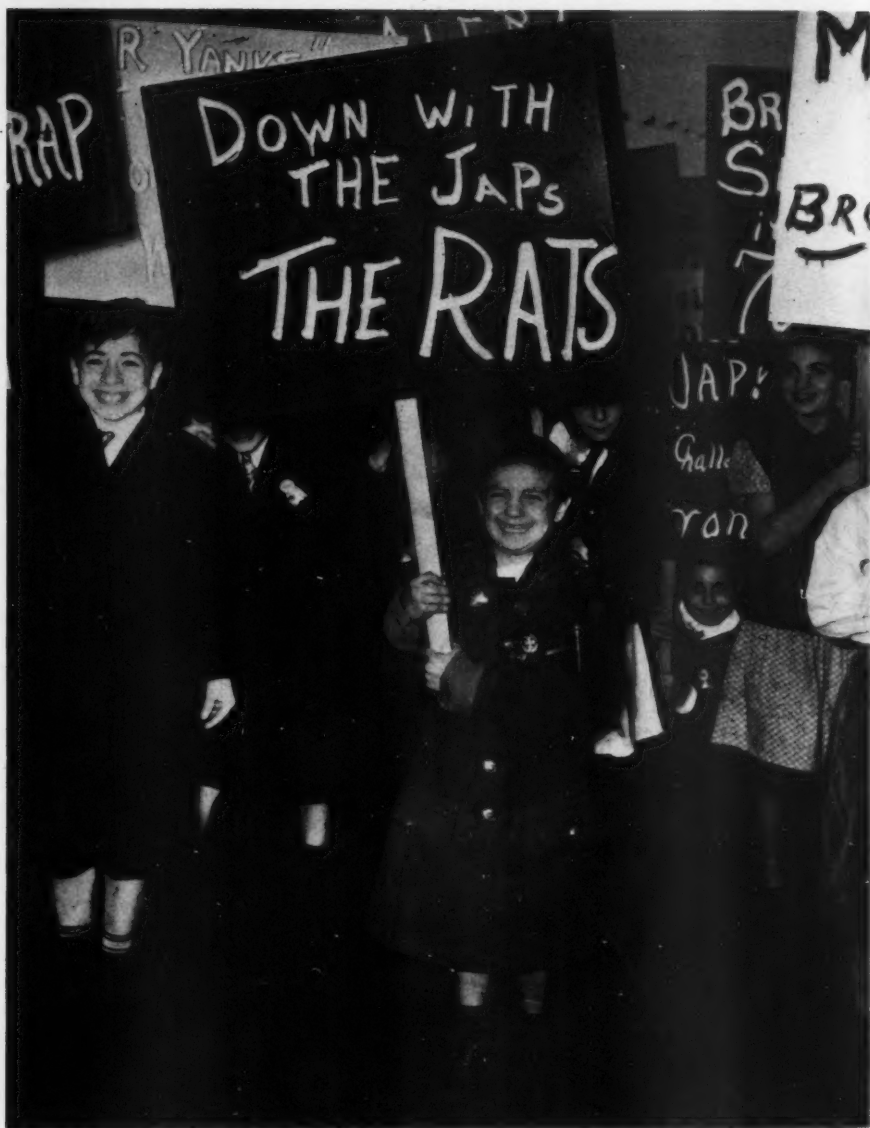
IN CALIFORNIA there are civic set-ups for families who can neither borrow nor buy a washing machine. Living-room furniture makes things cozy for soldiers on leave. Mommy operates the washer while poppy entertains baby with a magazine; just like at home.



DEMOCRATIC CONVENTION, CHICAGO

GEORGE S. ROSENTHAL

WALLACE'S boosters floated three gas-filled balloons in the midsummer atmosphere of the Stadium. When Truman of Missouri won the vice-presidential nomination, the Wallace supporters in a typical example of American good sportsmanship cut their balloons loose to float into oblivion of the Stadium rafters.



Weegee

DOES THE public school in your community hold scrap drive parades? Do children receive free admission to movies in exchange for a wagon load of waste paper? Is there a community victory garden? Have you ever seen an

officer solemnly return the salute of a three-year-old admiral in his first long pants? The children are a part of World War II in any man's album, and in our country, thank God, they are bomb free.



Fred Stein—Black Star

STARS and honor rolls, steaks and three deckers, and dad's empty chair, how does the child fathom this in a world of sunflowers?

Andre Kertesz





J. Hollahan

CONEY ISLAND

Illustrations by George S. Rosenthal

THIS is the month of harvest festivals, miniature Coney Islands, mushrooming up with ferris wheels and carousels, sideshows and cotton candy. They are in your neighborhood for three days, perhaps even a week, and then the vacant lot on which they played is just a parking place again. These passing shows are part of America because we have al-

ways wanted them to be. Make a picture book, this season, of this jingling, romantic America, with one string off its guitar. Be self-effacing, dress quietly in older clothes and record the scene. Make your family a part of the record and it's a double pleasure . . . for who wouldn't spend a dime for twenty good shots at the passing ducks.





O, WHAT A BEAUTIFUL DAY



TRY ROBBING a split second of its elastic secrets with a fast action candid at Coney Island. Sit your child, or a neighbor's child, on a brightly painted wooden merry-go-round horse, and you'll get a universal picture of childhood.

Perhaps this photograph goes a bit further and draws a subtle comment on life. The horse's eye and the girl's eye have that same gentle, happy look. You ride the merry-go-round and you act the way you are supposed to. It wouldn't do to have a scowling eyed girl on this pleasant horse.

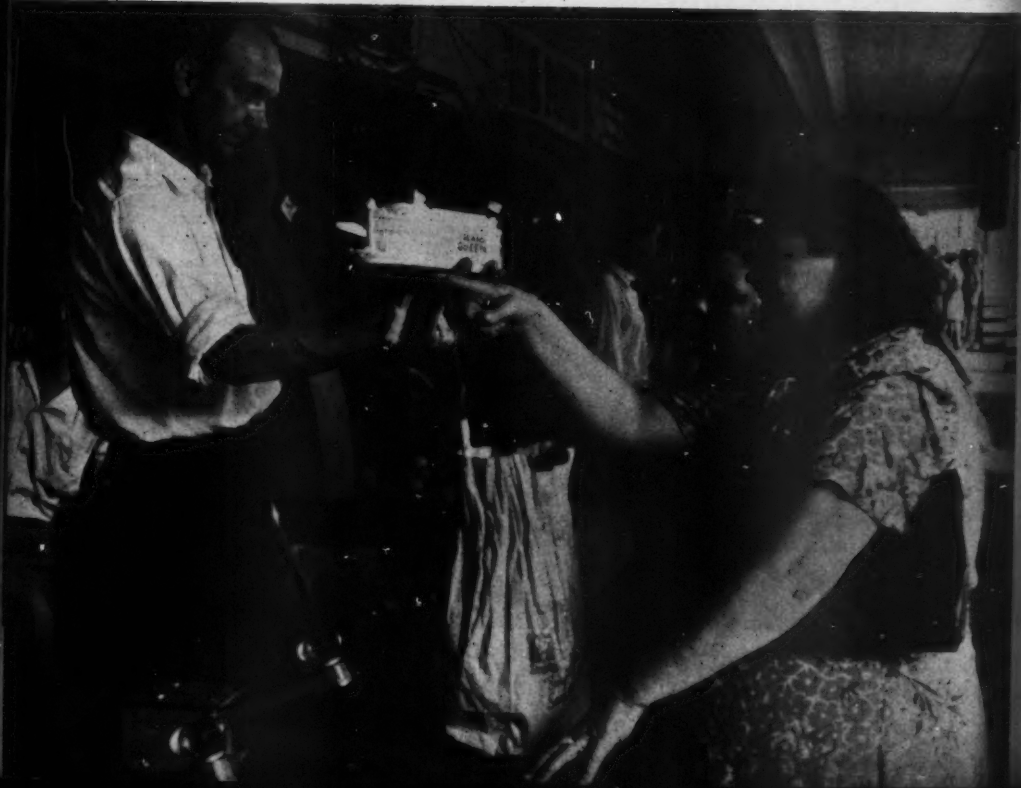
While the merry-go-round organ spills out tuneful hits from "Oklahoma" you'll be listening with half an ear and concentrating on exposures. Remember the old rule that objects coming toward the camera can be stopped more readily with a slower shutter than objects crossing the view of the camera. If you are riding on the merry-go-round, you will want to use a shutter speed fast enough to prevent vibration from the motion of the vehicle from blurring the picture.

By GEORGE S. ROSENTHAL



MIDWAY

THE WINNER





CONEY ISLAND ROLLER COASTER RIDE. (Above) Two young ladies from MINICAM'S office give out with an Indian yell as the roller coaster in which they sit swoops over a peak and prepares to dip. Bottom (insert) the girls collapse with relaxation as the coaster passes the bottom and starts once again to climb. The photographer, kneeling backwards, a few seats ahead, had to be held down by a friend. (All in the cause of science.) For the long shot (right) he stood sedately by beside his tripod. Leica shot at a five hundreth.



PARATROOP HITCH-HIKER

**HERE'S THE MOST IMPROBABLE
PICTURE STORY ON THIS WAR,
MIRACULOUSLY CAUGHT BY MORRIS
GORDON'S SPEED GRAPHIC.**

A FLEET of C-47 transport planes, lugging 20 paratroopers each, flew on routine maneuvers over MacArthur Field, Long Island. Morris Gordon, leisurely watching from the field beneath them, took a "composition picture of a mass jump". Like a good news man he slipped in a new film holder, and held his camera ready for anything, while watching the men drift easily down to earth at 12 feet a second.

Fifteen-hundred feet up, another C-47 dropped its load of paratroopers and one man caught a double load of trouble. His T-5 main chute (the dark camouflaged one) fouled. He yanked his white emergency chute, and it careened loosely on tangled shroud lines. His chances of life, at that point were one out of ten; of escaping serious injury, one out of 1,000.

Desperately he whirled in the air grabbing at a fistful of blue sky as a drowning man grabs a straw. Falling 35 feet a second, he was making the 1500-foot descent three times too fast. At

FIVE HUNDRED feet up from the ground, the hurtling paratrooper faces death as both his chutes foul. At that moment his chances of life were 1 to 5; of no injury 1 to 1,000.



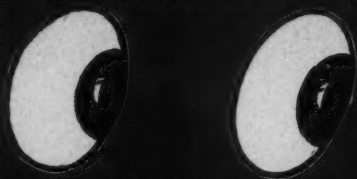
MORRIS GORDON

300 feet, swinging wide, with death ten seconds away he made a blind grab into the air and miraculously caught the rip cord of the emergency parachute of a G. I. going down in good order. It ripped out, spilling over him and providing a hitch hiking route to earth.

The photograph above shows the two paratroopers at the second they became engaged. Both men hit the ground harder than expected, an estimated 18 feet a second, and both walked away from a happy landing.

"EYE TOLD YOU" . . .

Exclaims Rus Arnold!



Eyes are the Key to Expression in Portraiture

DON'T shoot till you see the whites of their eyes.

That rule, coined by a military tactician, belongs equally well to the portrait photographer.

* * *

It is so easy to become immersed in all the paraphernalia of portraiture: lightings, poses, panchromatic make-up, psychological approach, and so on. It is so easy to forget that what we have here is a problem in recording the appearance of a face. The photographer doing a portrait, formal or candid, posed or unposed, must never forget that the thing we usually see first, and remember best, about people, is their eyes.

For eyes are the key to likeness, to expression, to personality. Capture them, and you have a portrait. Ignore them, and all your tricky poses, fancy lightings, and slick psychiatrics are just so many vain quotations from camera magazine articles.

The late Pirie MacDonald was perhaps the most successful of contemporary portrait photographers. Genuine ability and shrewd showmanship, mixed in precisely the correct proportions, made his work—

and his success—inimitable. Although we cannot hope to produce a Pirie MacDonald portrait, it is certainly possible to learn a strictly material lesson from his work.

A Pirie MacDonald portrait of a man was done from a comparatively low viewpoint: perhaps only an inch or so below where the next fellow's lens would be, but it was the inch or so that mattered. It was done with a long-focus lens used just a bit closer than the next fellow would use it, and kept fairly wide-open. It was done, and here we get to the crux of it, by focusing on the eyes.

A Pirie MacDonald portrait gave strength of character by emphasizing the chin subtly (Mussolini's photographers tried the same trick, but they lacked MacDonald's innate Scotch restraint, and turned out caricatures instead). It gave dignity through the roundness and modeling achieved by letting everything but the eyes go out of focus (f64 fans please note). But most of all, a Pirie MacDonald portrait revealed what was inside a man by emphasizing the key to man's spirit: his eyes.

Translate all this into strict mechanics

and we have the advice, often heard but as often ignored, to focus sharp on the eyes. You may use a soft-focus lens or a process lens, print on bromoil or glossy contact paper, shoot wide open or stop down to *f*64—but focus on the eyes.

There is another rule, known to all run-of-the-mill portrait photographers, yet surprisingly strange to many who otherwise are experts—the rule about catch-lights. This rule was as indispensable a part of the instructions for 45-degree lighting, as the admonition to “look for the triangle of light on the shadowed cheek.” As portrait photography followed the lure of advertising photography into the dazzling realm of tricky back-lightings, many portrait photographers forgot about the catch-lights, and we find pictures which should be powerful, but somehow are blank. Why? Empty eyes; no catch-lights.

A catch-light is the reflection, in the eye, of a light. The light may be a window, a flashbulb, a studio light, a candle, any source of illumination. Most eyes have the power to image this light, a power of great importance to the photographer. Some few eyes will not reflect catch-lights . . . the trachoma-diseased eyes of colonial natives, the desert-exhausted eyes of Indians in the Southwest. But all other eyes can, and in portraits must.

We talk a great deal about “bright eyes.” Bright eyes are a symbol of certain characteristics of personality that we approve of. Yet if you want to get down to a strictly physical approach—as photographers must if they hope to climb artistic heights—there is really no such thing as “bright eyes.” There are eyes that, at the moment, reflect catch-lights. There are eyes—perhaps the same eyes—that, at the moment, do not reflect catch-lights. And this “do” or “don’t” may depend on the photographer.

If you want to portray dullness, weariness, the hollowness or futility of life, or some such mood, see to it that there are no catch-lights, lest your effect be betrayed. But we are speaking of portraiture, and in portraiture such minor keys

are not usually desired. Portraiture should be done in a bright, major key. The eyes must be alive. They must have catch-lights.

The rule about catch-lights is simple, specific. Each eye should have one catch-light. That catch-light should be small. It should be in the upper half of the eye, and preferably to one side. What is more, the catch-lights in the two eyes should match.

Achieving this is simple if you follow the old-fashioned yet still valid rule of having but one dominant light-source apparent in your picture. If that dominant light-source gives you the catch-light you want, as it probably will, all is well. If your catch-light is too low on the eye-ball, it reveals one of the cardinal sins of normal portrait lighting: the principle light source is too low. If your dominant light does not give you any catch-light—as will

PORTRAIT of Bancel La Large, artist and muralist, by Pirie MacDonald, Hon. F. R. P. S. Note catch-lights are high and to one side of eye.



happen with jazzy back-lightings—a small light near the camera, above lens-level and to one side, will give you the catch-light without countermanding your lighting effect. You may even decide that your lighting requires a little more fill-in from the front; the same light at the camera can do this extra job for you.

As a matter of convenience, I have found that whatever my lighting, it is wise always to have a light, usually the fill-in, at the camera, to one side and above lens-level. On most lightings there is a tendency to cross-shadows if the fill-in light is anywhere else; besides, my fill-in light guarantees catch-lights where they should be, no matter how deep-sunk the eyes may be.

Occasionally a second pair of catch-lights is unavoidable. This is best taken care of by spotting in the prints, rather than retouching in the negatives, unless the retouching is done by an expert. (Not every expert retoucher is an expert at handling the eyes, most difficult of retouching jobs.) However, if the catch-lights are too many or too big, neither retouching nor spotting can be effective.

The catch-lights should be small, like an accent mark. One objection to fluorescent lights as now built for use in portrait studios is their ubiquitous, large, rectangular catch-lights masking much of the meaning in the eyes. The portrait man using large diffused skylights or studio lights had the same problem, but he soon learned to get around it by using a small light source at the camera, as already suggested. Perhaps that is the answer with fluorescents, provided the large fluorescent sources themselves are so diffused and so placed as to eliminate their own reflections in the eyes.

In outdoor portraiture and portraiture indoors by daylight, large catch-lights are again a problem, but here it can often be neatly solved by making the catch-lights part of the story. If you focus sharp on

the eyes they can be made to reveal interesting reflections of the windows or the sky.

Sometimes it is not possible to get catch-lights in both eyes, perhaps because one of the eyes is injured or even false. In such instances it is best to use a partial or full side view so as to emphasize the better eye.

Press and other photographers using flashbulbs are much concerned over how to prevent the staring effect noticed in much flash photography. (Parenthetically, my interest in this whole question of the eyes is perhaps due to the fact that the one question I am asked most often after lectures on flash photography is that one about starey-eyed effects.)

Our eyes have automatic diaphragms. When the light is brighter, our eyes close down; when the light is dimmer, our eyes open up. In portraiture we are accustomed to seeing the eyes as they react to bright studio lights—with their pupils pretty well closed down to about $f/22$ or so. Along comes the press photographer, and takes his pictures in a dim room. The subject's eyes are irised wide for the dim light; FLASH! goes the bulb. Before the eyes can react, the picture is taken, with the pupils of the eyes wide open to about $f/4.5$. Is it any wonder they have staring expressions? The answer is not always easy for the press photographer, who must take his picture where he finds it. But wherever possible, the picture should be taken in bright surroundings, so the iris will not be too wide open. With synchronized flash it is not necessary to go into a dim corner to take a picture.

But the problem is even greater to the advanced worker doing serious portraiture with multiple-flash, particularly child-portraitists and color photographers. Working in a normally-lit room, but using 2, 3 or (in color) even a dozen flashbulbs, their pictures catch the eyes off guard, in wide-irised expressions. My advice to

PICTURE lower left by Nate Berkowitz, others by Bernard G. Silberstein. →



CATCH-LIGHTS above pupil make face look alert. One main light and one spotlight.



WHEN USING more than one light it is still possible to have only one catch-light.



TWO CATCH-LIGHTS cause eyes to lack expression.



SAME NEGATIVE, one catch-light spotted out.



SPOTTING OUT both lights makes eyes expressionless.



PLACING main light low causes catch-lights to be low and subject to appear grotesque.



CATCH-LIGHTS in center make eyes look uninteresting and often staring.



BLUE EYES photograph light on ortho film



BLUE EYES on pan film. Note lips are lighter.



TWO catch-lights in one eye, one in other.



POOR LIGHTING; catch-lights out of balance.



FLASH in dark room. Pupil is enlarged.



NO CATCH-LIGHTS; eyes look dull.

them is to follow my own procedure. When working in this way I have a strong light—a No. 2 flood or a 500-watt spot burning all the time to get the subject's eyes accustomed to a high level of illumination. With synchronized multiple-flash at shutter-speeds of 1/100 or faster this will not interfere with either exposure or color-rendition. For convenience, I usually place this as close as possible to my main-source flashbulb, so that it serves the extra purpose of giving me some indication of what my lighting will look like when the picture has been taken.

The second most frequent question asked me is, interestingly enough, also about the eyes. Or, to be exact, eyeglasses. If your subject normally wears glasses, he should by all means wear the glasses in the portrait, not merely for the sake of a true likeness, but because he will not feel at ease without them while posing. Don't try to compromise by having him hold the glasses in his hands—that's as hackneyed a portrait trick as its twin, having your subject hold an unlit pipe.

Shifting the lights will usually assist in avoiding any bad reflection of the light in the glasses and yet retain the catch-lights. This should be checked on the camera's ground-glass or, lacking a ground-glass, by placing your head directly in front of your lens and looking at the spectacles. If the lights cannot be shifted sufficiently, a much slighter shift in the head—perhaps just a little tilt—will usually do it.

I have seen photographers struggle with their lights in a vain effort to get rid of the shadow of spectacle-frames. I have also seen portraits in which a retoucher has worked, with more success, in the same effort. But both efforts were misguided. For glass-frames naturally throw a shadow, and removing that shadow leaves the portrait with a disturbing sense

of something missing—just as photographing the habitual spectacle-wearer without the glasses leaves the portrait somehow incomplete.

In doing a portrait of a child, once, I ran out of loaded holders of the pan film I normally use, and completed the job with some ortho film that happened to be loaded. The results, in their effect on the parents, were surprising. I preferred some of the poses on the favorite pan film, but the parents selected those on ortho, because "the eyes look so real." The reason was obvious. The child's eyes were blue. Pan film has a tendency to photograph blue eyes much darker than will ortho film. Parents are remarkably uncritical of portraits of their own little darlings—yet they are equally remarkable in their discernment of any false note. And the thing they are most likely to sense as wrong is incorrect rendition of the eyes. So now I use ortho film on blue-eyed subjects.

Which gets us back to the cardinal element in portraiture—the eyes. Too many portraits have eyes, but we see them not.

Give yourself an assignment. Set aside some time to do practice portraits with emphasis on the eyes. Forget lighting effects; just "illuminate" the portrait. Forget posing; just make sure the catch-lights in the eyes are correct. Forget costuming and clever conversation to bring out the personality. Just take a straight "copy" picture of the face, but get the eyes sharp, bright, alive.

Having mastered that, you can now trot out all your skill and knacks in portraiture. They will now produce results better than ever, for something new has been added. And that something new is the most important thing to all, the eyes.





MIRROR, MIRROR ON THE WALL...

by Helen Levitt

IN THE East 80's on the fourth floor front, lives Helen Levitt, right among the people whom she unaffectedly portrays with her camera. A slim, pretty young girl, she sees people just as they are and loves them for it.

Critics say she takes pictures of slum children because she wants to improve their conditions. Helen shrugs that off and says she likes to take pictures of people who go on matter of factly living out their lives in front of her, oblivious of her cam-

era. In the poorer sections of town, she says, people have no special place to go except to the streets; and the camera may take in the whole living.

The four-picture sequence on these pages was shot within a tripod's length of her home. All of us who remember our childhood smile with the recollection of little boys whose day dreams were tremendous. Helen Levitt's artistry is in photographing people as they are—to reveal one human being to another.



ONE. An empty corrugated box leans crazily against a basement stair. Warily, a young trooper approaches. What manner of booty is this? Ho! A castle in the making.



TWO. Castles are old hat, but caves'll cut a rug. It's murder, Jackson, the bullets are pouring in. Throw up the steel shutters; open up C rations. They won't starve us out.

THREE. The enemy has wasted his steel. The young trooper and his pals draw lots to see who will peer out and chance instant death from a sniper's pipe. Water is running low. Help is needed. Someone must make the dash.



FOUR. The young trooper charges out, swift as a bird, slinging his gun low, and making right for the pill box. He killed them all. Every doggone one.





Photos pages 46-55 from *Pix, Inc.*

DANCERS OF THE OPERA BALLET

By ALFRED EISENSTAEDT

alfred eisenstaedt

*A review of the work he did in Europe
and the compelling spirit behind it . . .*

YOU may photograph landscapes, sunsets, and paving blocks that make a pattern, or create a mood, and do it superbly, too, without ever feeling taut about people and the things that happen to them. You need never arrive at a position on the extravagance of social justice to make a fine composition of a

sail boat against the sky. For photography can encompass all talents and all purposes.

But if your purpose in photography deals with people, and you wish to cultivate a talent for expressing them, somewhere along the line, you must accept a position, an attitude, if you will, on an



SNOW—HIGH IN THE MOUNTAINS OF SWITZERLAND

age-old question.

What is this question? It is simply who should get what and why.

The cleavage between those who answer that question makes the gap between nations, and among political parties within nations. The answer you choose directs your attitude toward people, and when your photographs express what you feel, they will supply an answer to that question for other people who see your photographs.

Describing Whig and Tory as they were conceived at the end of the seventeenth century, some fifty years before he wrote his *Dissertation on Parties*, Belingbroke says:

"The power and majesty of the people, and original contract, the authority and independency of Parliaments, liberty, resistance, exclusion, abdication, deposition; these were ideas associated, at that time, to the idea of the Whig, and supposes by every Whig to be incommunicable, and inconsistent with the idea of a Tory.

"Divine, hereditary, indefeasible right, lineal succession, passive obedience, prerogative, non-resistance, slavery, nay, and sometimes popery, too, were associated in many minds to the idea of a Tory, and deemed inconsistent, in the same manner, with the idea of a Whig."

What has your attitude toward society got to do with taking good pictures? It is a means to seeing more vividly, and with a quickening heart, the people in front of your camera. That is why photographers whose pictures carry a deeper meaning are not only craftsmen but men who have looked on this age-old question and come up with an answer of their own. For the amateur, working for himself, it is easier and without constrictions.

Let's look again, at an historical version of this question, offered in 1890 by Herbert Spencer, the English philosopher:

"Under growing Whig influence, laws were repealed forbidding combinations among artisans as well as of those which interfered with their freedom of traveling.

There was the measure by which, under Whig pressure, Dissenters were allowed to believe as they pleased without suffering certain civil penalties; and there was the Whig measure which enabled Catholics to compulsion, which enables Catholics to profess their religion without losing part of their freedom. The area of liberty was extended by Acts which forbade the buying of negroes and the holding of them in bondage. The East India Company's monopoly was abolished, and trade with the East made open to all. The political serfdom of the unrepresented was narrowed so that the many were less under the coercion of the few. Dissenters, no longer obliged to submit to the ecclesiastical form of marriage, were made free to wed by a purely civil right. Later came diminution and removal of restraints on the buying of foreign commodities and the employment of foreign vessels and foreign sailors, and later still the removal of those burdens of the press, which were originally imposed to hinder the diffusion of opinion."

The purpose of this article is to stimulate your own thought on photographing people as they filter through your own attitude toward society. Alfred Eisenstaedt, in the days of his European photography, frequently translated his subject into jibes that were purposeful give-aways of his answer to the age-old question that concerned Mr. Spencer.

While fingering the ideas of Belingbroke and Spencer, look again at the picture "Opera Continentale," and at the aloof lady in the lobby of the Italian winter resort. The little English boy, page 50, is not a boy in his birthday suit being offered a drink. He is a generation that led to Munich.

Today, although he is intellectually unchanged, Eisenstaedt's pictures have less barb. Two of his American pictures, made for *Life Magazine*, where he is staff photographer, are on pages 56 and 57. The others, pages 46 to 55 were made 12 to 15 years ago while he was a staff photographer for the Associated Press abroad.



OPERA CONTINENTALE



FANCY ice skating and the knowledge of balancing are definite requirements for waiters at the Grand Hotel at St. Moritz, Switzerland. Here we see one of the head waiters showing new helpers how to balance a tray with champagne on the frozen lake. Outdoor eating and drinking on the sunny lake is a favorite with American guests.

THE WAITER in St. Moritz's exclusive Palace Hotel respects the wishes of his junior guests. On the photograph at the right an Eton boy is going to enjoy a soda.



HEAD WAITER on skates at the lake in front of the Grand Hotel, St. Moritz, Switzerland, takes the order of his guests dining on the lake.





SOPHISTICATION in the lobby of an Italian winter resort.



HUNTING for photogenic subjects, Alfred Eisenstaedt, on a photographic trip through the Engadin Mountains of Switzerland, discovered a pretty looking young girl covering the face of her Swedish companion with protective skin creme. He devoted a full roll of film to pictures of the unknown subject. Then he asked for her name. She said she was a young actress. Her name was Louise Rainer.



SKATING WITH A SHADOW



THE WIND CARRIES THE CHAFF AWAY

ALFRED EISENSTAEDT accompanied the Crown Prince of Sweden throughout a trip to the Balkan countries and Asia Minor. In the neighborhood of Aleppo the car stopped at a strange looking Bedouin village where natives live in their mud huts. In this photo we see one of the natives, at the village of Nerab, winnowing barley. These primitive natives live and work in the same way as their ancestors two thousand years ago.



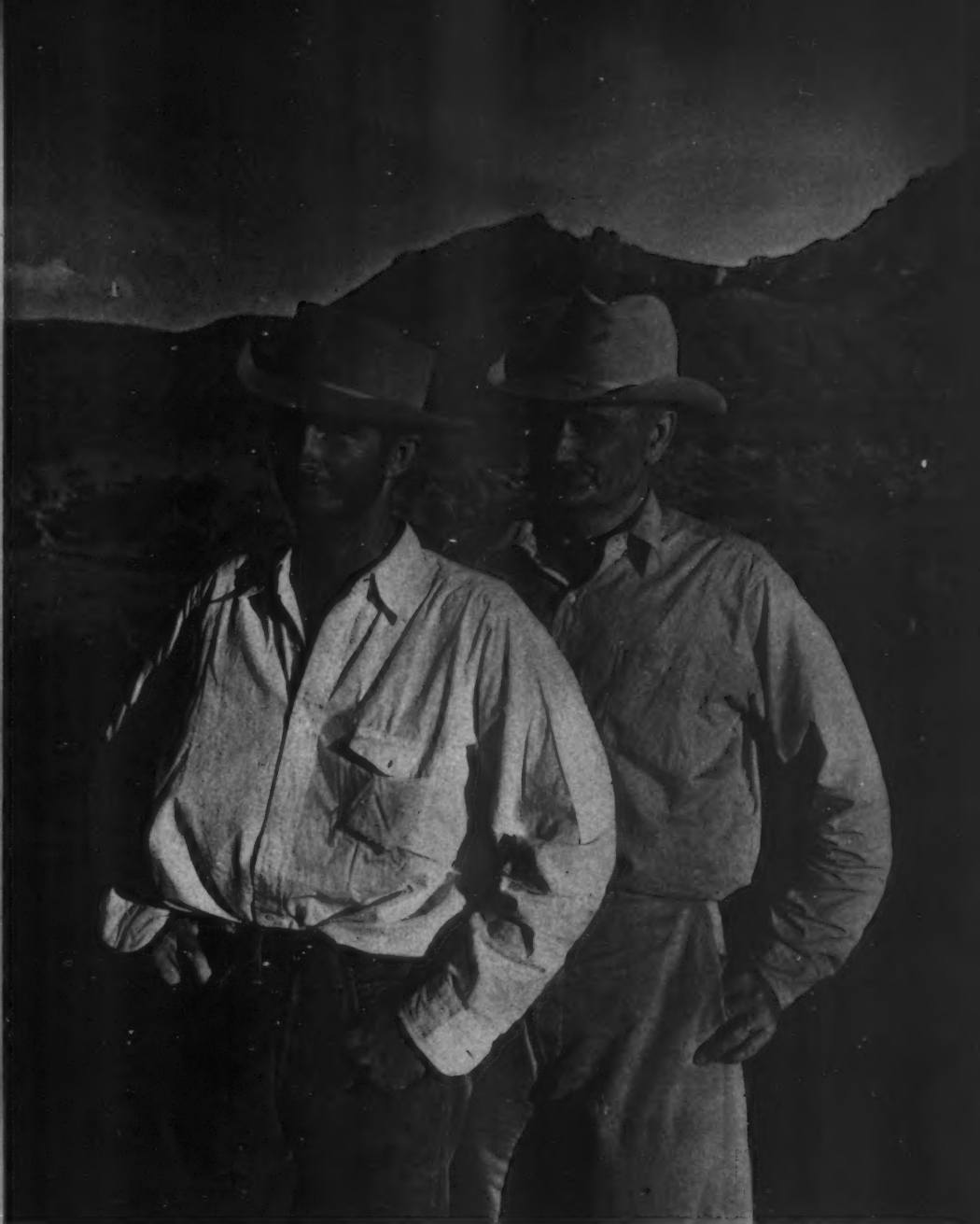
THE SMALL hamlet of Torre d'Anunciata near Naples is one of the main centers of spaghetti production. Long rows of wooden frames are erected on the grounds surrounding the factories and spaghetties are hung up for drying underneath the burning sun of Italy. This happily smiling Italian boy obviously enjoys two things: his work in the spaghetti factory and the fact that the photographer selected him as his subject.



Alfred Eisenstaedt—*Life* from Pix.

PAULETTE GODDARD

[56]



RANCHER AND SON

Alfred Eisenstaedt—*Life* from Pix.

BRONZE-FACED, 59-year-old W. T. Burnham and his 19-year-old son Bill are in the southern part of the Big Bend region of Texas right in front of the Chisos Mountains. They are on their thirty-five thousand acre ranch which at a later date will be part of a national park. This photograph is taken with an automatic Rolleiflex Camera, in July, 1/25, f4.5 at sunset.



make a DARKROOM TIMER

By L. GIROUX

THIS DARKROOM timer, made from an electric clock, can be used for timing films or prints. A short buzz is sounded at the end of every minute and a longer buzz when the developing time is up. The second-hand functions as a print timer.

IF you need a darkroom timer with an audible signal, here is one you can make from your bedroom clock. Of course, it can still be used to waken you every morning, in time for work. You need a self-starting electric clock, with a sweep second hand, a small buzzer, a small 6 to 8 volt transformer, two single pole, single throw toggle switches and a piece of .005 inch spring copper about $\frac{1}{8}$ by $1\frac{1}{4}$ inches.

Take the clock out of its case and drill a $\frac{1}{8}$ -inch hole at the 55 second mark. Solder one end of the spring copper strip edgewise in the slot of a 2-56 round head brass machine screw. Put the screw through the hole with an insulating washer on each side of the clock face and make sure that the screw has clearance all around; then tighten up on the nut. The copper strip should, of course, be in the position shown in Figure 2. Make the bend in the free end of the strip so that the second and minute hands wipe across the contact as they pass the 60 second

mark. If both of these hands are not the same length, clip off the longest and file it down. After adjusting the spring contact so that both hands wipe across it smoothly, connect a wire to the insulated screw and another to the metal frame of the clock. Bring both of these wires out through the hole in the back of the clock, together with the leads from the motor.

The next step is to build the box which houses the buzzer and transformer. The one shown here is 3 inches high, 3 inches deep and $5\frac{1}{2}$ inches wide. You can, of course, vary these dimensions. The side pieces are cut from $\frac{3}{8}$ -inch thick wood, and the top, bottom, front and back are cut from $\frac{1}{2}$ -inch masonite.

It is a good idea to stop now and paint the assembled box. As soon as the paint is dry, the transformer and buzzer can be bolted to the rear panel and the toggle switches may be mounted on the front panel. Next drill 3 holes in the top of the box; two for machine screws, which pass up into drilled and tapped holes in



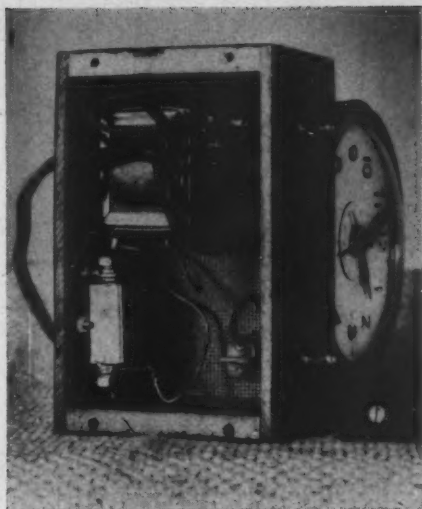
SPRING copper is mounted so that second and minute hands sweep across it creating a contact with the buzzer. Since the second hand moves faster, it is in contact with the copper for a shorter time and makes a shorter signal.

the bottom of the clock, and one for the wires which pass from the clock to the interior of the box.

When the clock is mounted, you can wire up according to Figure 4. Leave plenty of slack in the wires coming from the clock so that it can be removed from the case, if further adjustments on the spring contact are necessary. Attach the bottom of the box with screws, so that it may be taken off easily in case of trouble.

To use the timer for films, stop the clock when the second hand is at about the 55 second mark. Set the minute hand as many minutes before 12 as you wish to develop your film. Then with the lights out, and your film ready to go into the tray, start the clock. When you hear the first buzz, in goes your film. Every minute thereafter you will hear a short buzz, and when the developing time is up, a long one.

When dodging on enlargements, you can arrange the timing so that the dodging ends with the audible signal. For example, a print must have an overall exposure of 40 seconds with a portion held back for 20 seconds. Wait until the sec-



TRANSFORMER reduces the 110 volts AC to 6 volts, to operate the buzzer. Heavy rubber covered wire is used for the 110 volt circuit and thin wire, which is less heavily insulated, is used in the low voltage circuit.

ond hand reaches the 20 second mark, then turn on the enlarger. Watch the clock for 20 seconds, then insert dodging tool. When you hear the short buzz, shut off enlarger.

CLOCK switch opens circuit to both clock and transformer. Buzzer switch opens circuit to transformer only. Secondary of transformer and buzzer are in series with leads from insulated spring contact and clock frame.

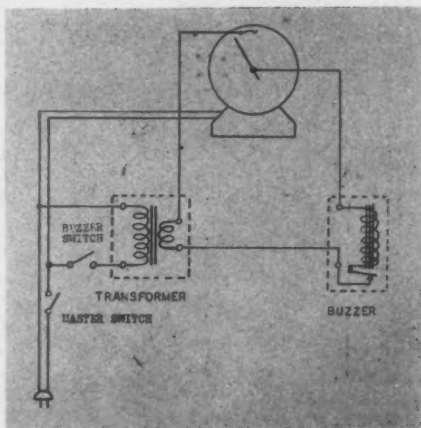




FIG. 4.



ENTRANCE to the courtyard where Joseph Whitesell has his New Orleans studio, and lives a completely photographic life in an ancient, fragrant garden spot.



TWO delightful little children of the Vieux Carre section where Whitesell has his studio. Maple candy, flowers, or a cup of wine are his varied inducements to sitters.



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In old New Orleans

Joseph Whitesell, commercial photographer for forty years, decided to call it quits-- and so he turned amateur. "I'll live twenty years longer," he says. "It is not just doing what you want, but doing it in your own sweet time."

By GEORGE X. VOLK

PHOTOGRAPHERS are a peculiar lot. Take, for example, the case of Joseph Woodson Whitesell who has been taking pictures professionally for over 40 years. A little over a year ago, he decided to start making salon prints for a hobby and pastime—and in his very first full season of salon exhibiting he's going to wind up in either third or fourth place in the rating of prolific exhibitors. But more about that later—let's first investigate into what makes this quaint, likable artist-photographer "tick."

"Wood" Whitesell, or "Pops" as he is known to intimates, went to New Orleans at the turn of the century, fell in love with

the place and has remained there ever since.

"Pops" is a youngster of 69—looks many years younger and has the enthusiasm and ambition of a schoolboy. He is positively dynamic in speech and has an inherent love for photography that fairly oozes out of every pore.

His portrait studio is located in the heart of the Vieux Carre—the old French Quarter, in the center of the Art colony in old New Orleans. A more quaint studio I have never seen, and I doubt whether it has an equal. It is situated on an old courtyard—one of the loveliest in the city—that is more than 150 years old and



SELF PORTRAIT

JOSEPH WHITESSELL

which still maintains its original charm and atmosphere.

Whitesell can veritably reach out of his dark room door and pick a banana off one of the huge banana trees that shade the patio. Flagstone paving, tropical foliage, palms, antique pottery, demi-johns, numerous tropical fish tanks and a lily pond fish pool complete the courtyard.

The courtyard is Whitesell's pride and joy—and he gives it motherly attention. Every plant, shrub, vase or urn is placed with care and with one eye on the artistic arrangement and compositional balance, for Whitesell is an artist as well as a photographer.

An "L" shaped building on the courtyard is his studio, dark room, office, den and work room. Each of these is a sepa-

rate adjoining room and 100 years ago may have been the stables housing the equine entourage of a grandee.

His shooting studio is a long, high-raftered room with ancient plastered walls. The dark room is rigged up for comfort and convenience rather than artistic beauty. Everything in it from enlarger to retouching stand is home made and works like a charm.

The enlarger is an old 8x10 view camera with a fan so arranged to keep it cool and to avoid moisture from condensing on the lens. It's hot and damp in New Orleans and this is a necessity.

It must be kept cool because two 500 watt projection bulbs are the light source as "Pops" uses only contact paper for his projection prints.

In the studio, he prefers to shoot his



WHITESSELL'S studio room is in an old time stable. Note rafters.

pictures with daylight illumination rather than tungsten. Perhaps this is a carryover from the days of his youth, but the results obtained are superb and remind one of the work of the late Pirie McDonald. Naturally, he has large north windows and an abundance of light coming in at the right angle.

He shoots with an 8x10 studio camera reduced to 4x5 and glass plates. The camera is equipped with a 14½-inch Verito lens. "Pops" prefers an orthochromatic emulsion which he develops by inspection.

Frankly, I'd be afraid to subject any film to the number of lights he has burning during development—his dark room was practically light enough to read in, but he seems to get away with it and his negatives are things of beauty!

Whitesell processes his negatives in a

Pyro developer after a formula of his own concoction. It's a standard ABC pyro developer, but he halves the pyro and doubles the metol, claiming that in doing this, he gets less stain and more shadow detail.

Before exposing a plate when taking a sitting, "Pops" will get his head directly in front of the lens. He says that he wants to see the picture exactly the way the camera sees it. That's a good idea.

"Wood" prefers a black background for portraiture, and as a majority of his pictures are taken sans lights, he puts a highlight on the background of the print. A large, elliptical white highlight is directly back of the head of the sitter—all done with white chalk—which is as pretty a trick as you could wish for.

What tickled me was the way he put shadow and modeling on the "light

(Continued on page 78)



Montages

BY WALTER V. STRATE

HAVE you ever noticed the texture of things? Supposing you look at an old chest made out of maple. There is a design full of imagination in the grain of its surface. Time and the touch of many hands have worn it down, and the texture of the wood has pierced through the decorations, and become the principal ornament in that piece of old furniture.

Or take an antique cabinet, with reliefs cut into its panels. The fine, soft cavities of the wood have worn out by use, they are very responsive to the touch of your fingers. All the sharp edges get lost, and there is only a remembrance of definite contours. At that point the fibers of the walnut become all-important.

But there is also the cool texture of flowers and of all things that grow. The relentless movement of water, into which the sun cuts slices of light, dissolving the black patches of darkness.

Everything in the world has a shape, given by nature or by the skillful hands of artisanship. But besides the shape, everything also has a surface and a specific texture. And if you use your eyes to see its beauty, the image of the world will be enriched to you thousandfold. The other day I saw a flat piece of hard stone worked into the sharp blade of an axe. It had taken months of patient labor to achieve it. An Indian in the mountains of Mexico polished and rubbed it and exercised equal pressure with his hands, until the fine

grain of the stone came out in perfect design.

You can capture the beauty of texture in many ways. Modern painting has used it—sculpture is under its permanent compulsion, and all the history of ornament follows the line of material. One of the essential points in judging an artistic production is to find out if the artist has understood the material and if he has used the specific quality of its texture. You can follow only one line of expression if you use "watercolor," painted with transparent lightness upon the smooth surface of a paper. But a mural painting on the wall of a church, which deteriorates through the years to come into something not quite wall and not quite painting, compels you to some other very definite design and quality of color.

In the composition of my pictures, I have tried to find a relationship between some piece of material and a human face. It is difficult to explain what I mean by such a relationship. The nearest explanation I could give would run along the following lines: there is, for instance, a piece of texture taken from a church wall or from a fresco made by an Italian master (Giotto or Simone Martini). The first face I have matched into it, has an expression of purity and a sort of saintliness (page 67) the second an expression of weirdness (page 64).

If you look at these two compositions and you do not get this impression—they are bad. If you look at them and they



GLADIOLUS

WALTER V. STRATE

FOUR NEGATIVES, three slightly polarized ; details page 67 of this article.

give you the feeling I tried to convey, the pictures are good. The same thing happens with trees or water or flowers. I was very much impressed by the fine texture of some gladioluses. I searched for a human face which would go with the gladioluses and I can tell you it was hard to find. Because there is no point on shooting just a girl with flowers. I wanted a real relationship between the two. Eventually I got a shot, which conveyed to me an impression of fragrance, very near to the one I got when looking at the flowers. It has often been said that human faces resemble animals: many times artists have found the outlines of a bird or a horse or a dog in a face. I think there is a strong relationship between faces and texture, and that an artist can underline it by the use he makes of their combination.

When using texture from the work of an old master, the first and obvious ques-

tion is: Why not group your person and the piece of texture in such a way before your camera that one straight shot should give you the definite picture?

In the first place, because the idea of the picture originated with the texture, I do not want it in a subordinate place. In other words, I do *not* want to use the texture as a *background*. As soon as you take the human face and place it in front of a painting and shoot the painting and the face together, the face is the principal object and the painting becomes just a piece of background. I want the texture from the painting and the human face to have the same importance in my picture. Therefore, I have to proceed in a more complicated way.

Secondly, if I use the texture of my painting as a background, there will always be a feeling of haphazardness—in other words, there won't be a compelling





unity between the face and the texture. It will look as if the face just happens to stand before the painting. In order to illustrate this point, look at the picture, page 68, which I call *The Halo*, and you will see that the face is placed intentionally in a very definite spot of the texture, and so is the hand, which fades away into texture—otherwise the idea of a halo could not have been brought out.

If you use a painting for part of your photograph, you should never take the whole thing, but just a smart part of it—because your intention cannot be to improve the painting by placing a face into it, but to use the texture of a little square cut out of it, in order to bring forth your own composition of texture and face. Therefore, the size of the face and the size of the little piece of canvas used in your picture will never be so proportionate that you can use them as they come. If you make two different shots of your texture

and the face, you can enlarge the texture as much as you need, to match exactly the size of the face. I once used a little piece of broken crystal, which was three inches in size, and I enlarged it into a whole page of an 11x14 paper, into which the portrait, whose original size was eight to ten inches, matched perfectly.

These three points show you some of the reasons why a montage is the only successful way to solve your problem.

I always shoot the face, or any other item I desire to use in a montage, on a separate 5x7 film. If I have to shoot outdoor texture and no 5x7 camera is available, I use a Rolleiflex. Of course, my method of doing the montage makes me completely independent as to the size of the negative, because I can combine a 5x7 negative, or part of it, with any other size smaller negative or part of it.

I place the negative into the enlarger

(Continued on page 80)



PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

GENERAL GUIDE TO THE SELECTION OF FILMS CLASSIFICATION OF KODAK FILMS ACCORDING TO USE

Subject Classification	Main Requirements	Kodak Negative Materials Suggested			
		Roll Film	Film Pack	Sheet Film	35-M.M. Film
ACTION Outdoors Indoors or Extremely Poor Lighting	Speed for full exposure at high shutter speeds	Super-XX	Super-XX	Tri-X Pan Ortho-X Tri-X Pan	Plus-X
	Speed in Artificial Light	Super-XX	Super-XX	Super Panchro-Pres, Type B	Super-XX
ARCHITECTURE Exteriors	Texture in Rendition	Plus-X	Plus-X	Portrait Panchromatic	Panatomic-X
	Latitude	Super-XX	Super-XX	Portrait Panchromatic	Super-XX
INTERIORS OR NIGHT "Candid"	Speed	Plus-X	Plus-X	Tri-X Pan	Plus-X
	Artificial Light	Super-XX	Super-XX	Super Panchro-Pres, Type B	Super-XX
PORTRAITURE Children Women	High Speed	Super-XX	Super-XX	Tri-X Pan	Super-XX
	Low Contrast	Super-XX	Super-XX	Tri-X Pan	Super-XX
Men	High Contrast	Super-XX	Super-XX	Portrait Panchromatic	Super-XX
	Pin Materials smooth skin texture and contours	Plus-X	Plus-X	Super Panchro-Pres, Type B	Plus-X
GENRE LANDSCAPES Atmospheric Effects Cloudscapes Marine Views Snowscapes Extreme Distances Special Effects	Ortho Materials strengthen character	Verichrome	Verichrome	Portrait Panchromatic	Panatomic-X
	Wide exposure latitude, modeling	Plus-X	Plus-X	Super Speed Ortho Portrait	Panatomic-X
STILL-LIFE Table-Top Photography NEGATIVES BLACK-&WHITE NEGATIVES FROM COLOR TRANSPARENCIES	Texture, Modelling	Verichrome	Verichrome	Portrait Panchromatic	Panatomic-X
	Balanced rendering by red, green a-d blue light	Super-XX	Super-XX	Tri-X Pan	Panatomic-X
COPIES Line—Black and White Line—Color	Panchromatic	Plus-X	Plus-X	Super Panchro-Pres, Type B	Panatomic-X
	High Contrast	Plus-X	Plus-X	Portrait Panchromatic	Panatomic-X
PHOTOMICROGRAPHY General Use Metallography	High Contrast, Color Sensitivity	Plus-X	Plus-X	Tri-X Pan	Panatomic-X
	Medium Contrast	Plus-X	Plus-X	Super Panchro-Pres, Type B	Panatomic-X
COPIES Continuous-Tone—B. & W. Color	High Contrast, Color Sensitivity	Plus-X	Plus-X	Portrait Panchromatic	Panatomic-X
	Medium Contrast	Plus-X	Plus-X	Tri-X Pan	Panatomic-X
PHOTOMICROGRAPHY General Use Metallography	High Resolving Power and Contrast	Plus-X	Plus-X	Super Panchro-Pres, Type B	Panatomic-X
	Pin Materials High Green Sensitivity	Plus-X	Plus-X	Super Panchro-Pres, Type B	Panatomic-X

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GENERAL GUIDE TO THE SELECTION OF FILMS CLASSIFICATION OF ANSCO FILMS ACCORDING TO USE

Subject Classification	Main Requirements	Anso Negative Materials Suggested			
		Roll Film	Film Pack	35-mm. Film	35-MM. Film
Commercial work	Brilliant contrast, moderately high speed	Supreme	Supreme	Commercial, Commercial Ortho SS Plenachrome	Supreme
Copying Continuous tone Line Direct (transparency)	High resolving power, normal contrast High resolving power, high contrast Reversible-type emulsion	Supreme	Supreme	Commercial, Commercial Pan Process Direct Copy	Supreme Positive
Documentary copying	High resolving power, fine grain, brilliant contrast	Supreme	Supreme	Isopan	Supreme
Duplicating negatives or Positive transparencies	Reversible-type emulsion			Direct Copy	
Flashlight exposures	Moderate to high speed, contrast balanced to minimize "blocking" highlights	Plenachrome, Supreme	Supreme	Superpan Press Triple S Pan	Supreme Ultra-Speed Pan
Illustration photography	High speed, long scale gradation, pan or high ortho sensitivity	Supreme Superpan Press	Supreme Superpan Press	Isopan, Triple S Pan, SS Plenachrome Triple S Ortho	Supreme Ultra-Speed Pan
Indoor photography	High speed, pan sensitivity in most cases	Superpan Press Supreme	Supreme Superpan Press	Isopan, Superpan Press Triple S Pan	Supreme Ultra-Speed Pan
Industrial use	High speed, pan or ortho sensitivity	Superpan Press	Superpan Press	Superpan Press, Triple S Pan	Ultra-Speed Pan
News	High speed, pan or high ortho sensitivity, brilliant gradation	Superpan Press	Superpan Press	Superpan Press Triple S Pan, Triple S Ortho	Supreme Ultra-Speed Pan
Photomicrography	Fine grain, pan sensitivity	Supreme	Supreme	Isopan	Supreme
Portraiture, posed	Soft gradation, moderate speed	Supreme Plenachrome	Supreme	Superpan Portrait, SS Plenachrome Triple S Pan	Supreme
Portraiture, informal	Medium gradation, high speed	Supreme Superpan Press	Supreme Superpan Press	Triple S Pan Triple S Ortho	Supreme Ultra-Speed Pan
Record photographs	Wide latitude, versatility	Plenachrome Supreme	Supreme	SS Plenachrome	Supreme
Three-color separation work	Balanced panchromatic color sensitivity, high speed, fine grain			Isopan	



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WANTED—One each—Standard Rollei-flex No. II or III Contax. Want Accessories. Contact me E. R. Cases, all to be A-1 same as new condition. Also want Kodak Precision, Solar or DeJure enlarger; Weston meter. Fair price to you, describe for. Harold E. Moutz, P. O. Box 1146, Elkins, W. Va.

WILL BUY any movie or still camera regardless of size or condition. Top price paid. W. K. Crosson, 4515 Grand River, Detroit 8, Mich.

WANTED TO BUY—Perfect 35mm or other similar camera. Perry Bishop, Rt. 1, Spartanburg, S. C.

BETTERPIX Outdoor Safety Film, 100 ft. 16mm., \$2.50, 25 feet Double 8mm., \$1.25, Free Developing. Finished subjects sold, exchanged. Sound Library. **BETTER FILMS**, 742 New Lots, Brooklyn 7, N. Y.

WANTED—Original Kodachromes of Art Paintings. Pay \$1.85 each. Box 29, c/o Minicam Photography.

WANTED—5x7 Enlarger, 4x5 Speed Graphic, 5x7 Graphic holders, S. Hackney, 2442 East 22nd, Tulsa 5, Okla.

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WANTED—Super Ikonta BX, Edw. F. Buhann, Box 1229, Greenville, S. C.

WANTED—Art Photographs, \$1.00 to \$5.00 each paid. Send prints to James Reed Company, Hollis 7, N. Y.

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5 x 7 GRAFLEX, Magazine, Plate Holder, Case, all for \$50.00. 8 1/2" Argus Velostigmat F6.3 lens, \$35.00. Argus Elctromatic Speed Printer, \$25.00. Argus ECL Enlarger F3.5 lens, \$25.00. Argus M. Camera, \$8.00. Lemley Studio, Stehens City, Va.

500MM SONNAR with Flektoscope and 180MM Sonnar F2.8 for Contax, 105-135 and 180MM lenses for Leica; 2" F1.5, 3" F4 and 5" F4.5 lenses for Bell and Howell and Bolex 16; 5 x 7 Century with F4.5 Anastigmat, \$75; 8 x 10 Ansco Universal View with 12 1/2" Convertible Wollensak, \$150; 9 x 12 CM Zeiss Miroflex F4.5 Tessar, Extras, \$150; 5 x 7 Graflex 8 1/2" F4.5 lens, \$125; 5 x 7 Speed Graphic 7 1/2" 4.5 Tessar, \$150; Leica slide projectors 300 to 150 Watts RolleiSCOPE and Heidoscope third dimension cameras; 14" Collinear lens, \$100. We have no 35MM Cameras under \$300. Exakta B2 F2iator, \$250; 5" F4.5 Wollensak 16MM lenses, \$75. Many lenses regular, Telefoto and wide angle. Cases for most cameras. No list. State your needs. Will buy, sell or trade. We send cash same day your camera received. Wells-Smith, 75 E. Adams St., Chicago 3, Ill.

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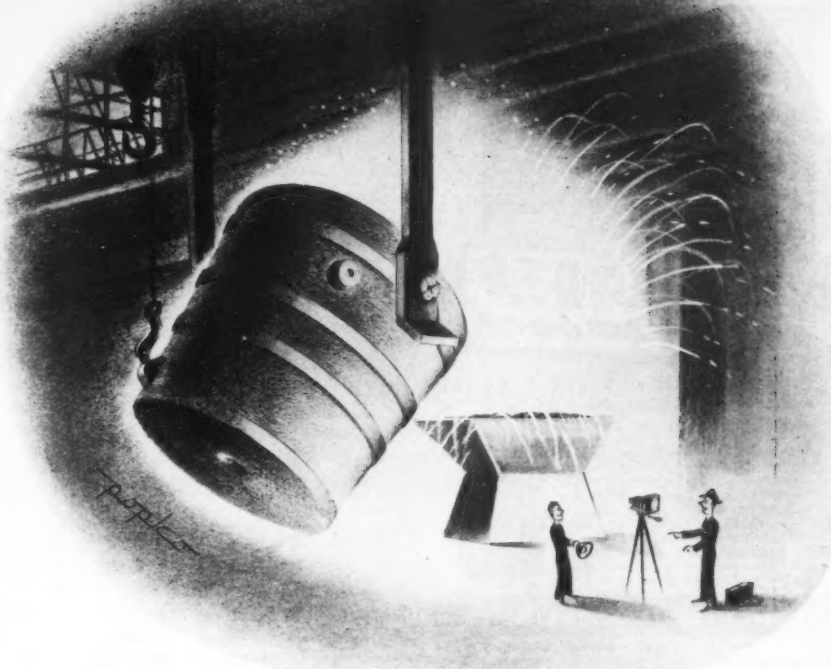
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In Old New Orleans

(Continued from page 63)

source" side of the face—a trick that I have since copied. He has a stick about 3 feet in length. On one end of it is tacked an oblong piece of cardboard measuring around 10 inches. At camera position, he can reach out with the stick and shade off a portion of the face, kill a highlight on an ear, or any number of cute little things. That's a trick worth knowing!

A year ago last fall—and for the first time in 40 years of picture taking—"Wood" Whitesell got the salon "bug." He then and there picked himself out a hobby which he hopes will give him a little more fame during the next 10 or 15 years.

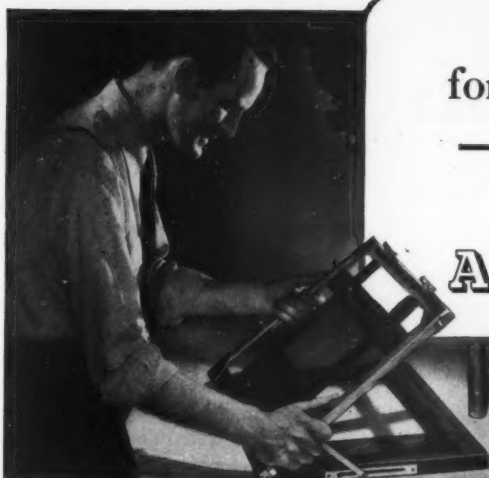
Being new at exhibiting, and as a result quite naive and "unilluminated," he, in his own quiet, unassuming way, just happened to pick on one of the toughest salons in the country to which to send his first set of prints. That happened to be the PSA show, and to make matters worse, he sent them 4x5 Bromoils! Believe it or not, 2 of them were accepted, the germ was planted, and for the season just ended, he managed to send prints to just about every salon listed.

"Pops" record at the end of June showed him with 115 prints accepted up to that date. Not bad for a beginner. He promised to do even better next season, and I believe he will.

Whitesell feels that bromoil is the ultimate process that one can use in photography. He is an ardent bromoil worker and would like to be able to find time to send out all his exhibition prints in this medium.

"Pops" enthusiasm for salon exhibiting has led him to organize a small group of pictorialists. This they call "The Whitesell-New Orleans Group of International Photographic Salon Exhibitors." It's a rather worthy title, but means just what it says. Several of its members have met with a fair amount of success in the salons during the past season.

There are 7 men and 5 women in the group.



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Through the years, he has accumulated 8 to 10 thousand dollars' worth of oil paintings, water colors, etchings and engravings. They turn the walls of his studio into an art gallery and all have been given to him by many famous and internationally known artists.

The collection of portraits that he has done includes such famous names as: Ernest Grogano, the opera singer; Nellie Tayloe Ross, director of the United States Mint; Glenn Cunningham, the famous runner; Branch Rickey, Grant Wood, Fritz Lieber, Dorothy Dix, as well as the following well-known writers: Lyle Saxon, Gwen Bristow, Max Eastman, Roark Bradford, Sinclair Lewis, Sherwood Anderson, and Erle Stanley Gardner.

Gardner, incidentally, used Whitesell as a prototype for the leading character in a series of his mystery novels. Perhaps you've read some of them. "Gramp Wiggins" is none other than our friend Wood Whitesell!

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Picture Size 35 mm. film	We Recommend Stock No.	Price
2 x 2	No. 4002-M	\$4.00
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2 1/4 x 3 1/4	No. 4001-M	2.00
2 1/2 x 4 1/4	No. 4003-M	.75
3 1/4 x 4 1/4	No. 4003-M	.75
4 x 5	No. 4003-M	.75

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UNIVERSAL PHOTO SERVICE, Box 6128, La Crosse, Wis.

Montage

(Continued from page 69)

and make a sketch on a white piece of paper, so as to establish the exact place where I want the face or piece of texture to appear. I then prepare cardboards which I will need when enlarging the negatives, in order to prevent certain parts of the page from being overlapped by texture or by the face. I then repeat this operation as often as necessary, until I get a perfect result, in which the face and the texture of the material I am using are in perfect balance as to tone, design, light, and shadow. You will notice that I very often want the texture to come through the face, or through the hair, to a certain extent. This is necessary in order to get away from that impression of "background," which would spoil my picture. On the contrary, its unity is increased and it is made apparent that the texture and the face have a strong relationship, forming two parts of only one idea.

Of course, there are many things which you learn by constant practice. You can put light into the picture where there is none in the negative. You can darken certain parts even if you had a white background, just by using your dodger and blackening your paper, by exposing it to light.

I must say that the number of bad prints I make, before I get a perfect one, often reaches fifty. You will understand that, as you can't make any pencil designs on your sensitive paper, you have to keep everything well in your mind. I usually proceed as follows: I put my sensitive paper into the easel and on top of it a black sheet. Over the black sheet I place a piece of paper. On this white paper I have marked in pencil the outlines of every item which will appear in the picture. I put my negative into the enlarger and place my easel (with the sensitive paper, the black covering sheet and the white paper) so as to get exactly what I want in each reserved area. I then focus, prepare my dodger, take the white

and black sheets away, open the light— and then proceed in the same way with the following negatives.

I advise everybody who wants to try this sort of work to use a developer diluted one to one (D-72, for instance). A very sensitive and quick-working paper is recommendable. If you use a slowworking paper, you have to expose it so long and so many times to the light that it will be likely that the print will be fogged.

The picture called "Gladiolus" was made in the following way: Out of a number of flower shots I selected three separate negatives, each shot with a dark background. Each of the flower shots was slightly solarized—but this is not indispensable, it only increases the softness and plasticity of the flowers' texture.

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The face was shot on a light background.

The most difficult part was the composition, because the face and the three flowers had to be placed in such a way upon the page, that they all should have the same degree of importance. Besides, I wanted the texture of the flowers and the texture of the hair to overlap in some places, thus increasing the unity of the picture and underlining the identical quality of the face and the flowers.

The halo of light was made with the dodger and by holding back some of the light rays with the hand. It was necessary in this picture, in order to increase the contrast and give it a better dramatic quality. Without the halo the picture would have been dead.

After the whole procedure, I equalized the blackness of the background by exposing areas, which were not black enough, to the white light of the enlarger.

I use ferricyanide to lighten up the eyes and certain parts of the flowers. But this is a very dangerous procedure, because unless you are familiar with the use of ferricyanide, you will get yellow or blue stains. You can get a picture without using ferricyanide, but if you know how to master it and if you use it in small areas, there will be a considerable addition of life in your picture.

Edwal Orthazite

LISTING the five immediate advantages of using Orthazite in paper developers, a new leaflet describing the original Benzotriazole restrainer is just off the press. Rich, blue-black tones, freedom from fog and stains, surprisingly good quality in "forced" or "pulled" prints, prolonged developer life—all are features which Orthazite offers when added to print developers. Because of Orthazite's strong anti-fog action, "out-dated" papers may now be used to produce prints with very acceptable quality. For information leaflet write The Edwal Laboratories, Inc., 732 Federal Street, Chicago 5, Illinois.

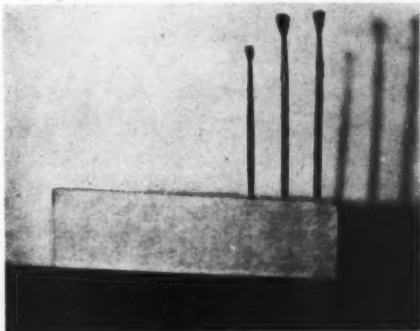
We were terribly sorry to leave out Arthur Brackman's column "Calling All Cameras" and the column devoted to Camera Clubs, but between paper curtailment and the concluding Part II of the list of photographic instructors, these two popular departments had to go. They'll be back next month.—ED.

GADGETS, KINKS AND SHORT CUTS

We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut accepted by this column.

Brush Holder

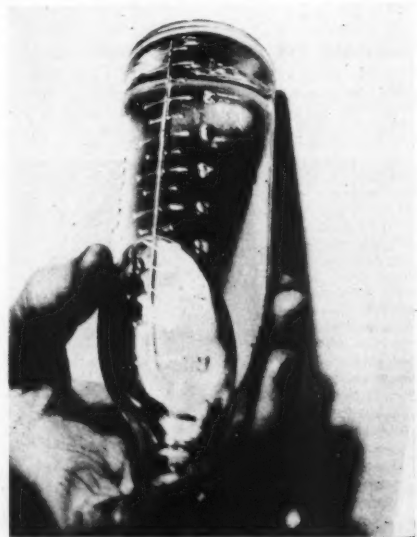
A HOLDER to make small spotting brushes instantly available while working can be made



from a piece of corrugated pasteboard. Attach the board to the workbench and stick the brushes into the holes of the corrugations.—*Herman Klein.*

Nursing Bottle Graduates

TIME can be saved in mixing or dissolving small amounts of chemicals by using graduated



nursing bottles. It is only necessary to fill to the required level, then shake thoroughly. *H. Klein.*

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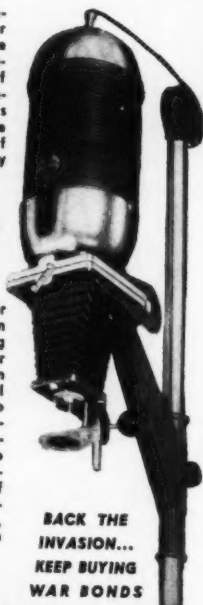


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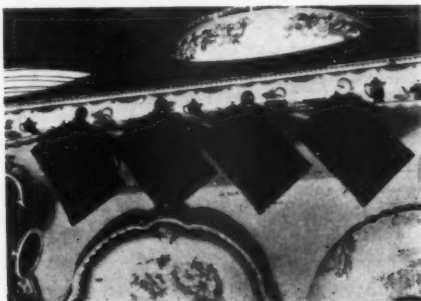
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Emergency Film Holders

IF YOU ARE traveling, or occasionally develop more films than you have hangers, thumb tacks can be used as emergency film holders when hanging the film to dry. Fasten the film,



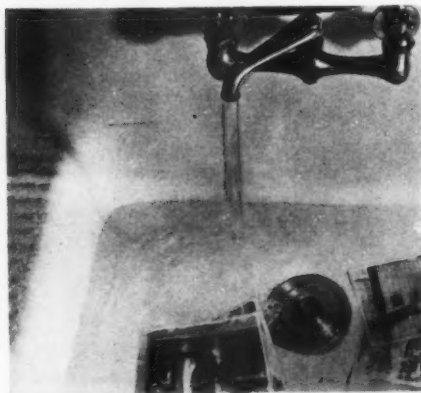
by the corner, to the bottom edge of the shelf to avoid marring. If the only suitable shelf-edge you can find is an oilcloth-covered cupboard, it would be advisable to first make sure your wife is out.—*Herman Klein.*

If You Wear Glasses

IF YOU ARE one of those unfortunates who wears glasses and uses an eye-level type viewfinder, much of your difficulty in framing pictures may be overcome by having an optically corrected eyepiece made which corresponds to the formula of your eyeglasses. The lens is used either in front or in place of the frontal eyepiece. The cost of such a lens is not more than a good viewfinder and will repay you many times over in time and pictures saved.—*Prof. Alvin W. Davis, Jr.*

Converting Sink for Washing Prints

THE LID of your developing tank can be used to convert your sink for washing prints. Place the lid over the sink's drain where it will form a dam, the water draining over the top of



the lid. In this way there will always be a pool of water for prints to swirl through. *H. Klein.*

Trick Movie Titles

IF YOU WANT to use Anagrams for making trick titles for home movies, arrange the letters on a table or floor. A salon mounting board is ideal for a background.

The trick titles can be made by adding or subtracting words or letters, one at a time, stopping the camera for such removal or addition, then starting it again. Thus, when the title is run off before an audience the words or letters will spell out, or disappear, depending on whether the letters were added or subtracted from the title.

Also, if the scenes begin with morning, or if the finale shows evening, the lighting can be

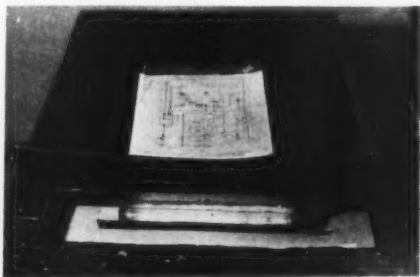


made to suggest morning or evening, by creating long shadows at the top or bottom of the title scene. During the filming of this type of title, the light can be moved to show the shadows lengthening for evening, and moved in to "burn up" the lower part of the title scene to show a rapidly ascending sun for morning. *H. Klein.*

Simplify Trimming

WHEN TRIMMING prints many of us have wished we could see through the paper which we are cutting.

Looking through the paper in this way makes it possible to turn out a much neater print with definitely square corners. In order to look through the print while it is being trimmed it is necessary to place a source of light directly beneath it and the best light for this purpose is one of the long showcase lamps. A fluorescent



tube in the fifteen-watt class will be just about right. The tube or showcase lamp should be mounted directly under the blade as shown in the illustration.—*Tracy Diers.*

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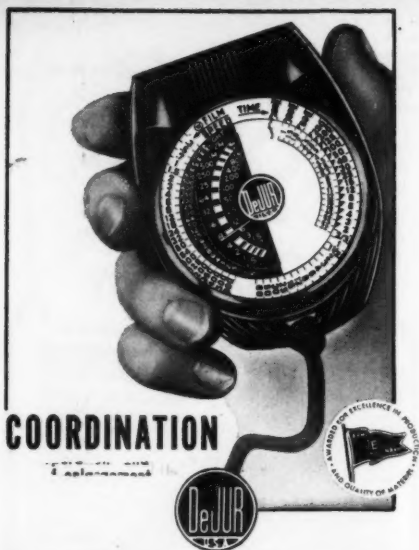


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[86]

Photographic Instructors

(Continued from page 14)

cut film negatives are used. Natural, artificial and combined lighting of the subject is studied. Final examination consists in presenting an acceptable 8x10 mount of an assigned campus subject. This is a regular course offered along with the college curricula. Four hours a week for eighteen weeks.

LOUISIANA POLYTECHNIC INSTITUTE, Ruston, Louisiana. Newton H. Barrette, Instructor. School of Engineering offers elementary course in photography designed to fill the needs of engineering students. Students from other schools of the college may take the course as an elective.

MAINE

UNIVERSITY OF MAINE, Orono, Maine. Professor Charles B. Crofutt, Instructor. Fundamental theories and techniques of photography. Construction and use of cameras, exposure, emulsion, filters, artificial lighting and copying, contact and projection printing, darkroom practice. The student is required to furnish a reasonably good camera and supplies for personal use. Darkroom equipment is furnished by the university. Tuition \$10.50 for Maine residents; \$18 for non-residents. No charge if taken with regular course. Four hours a week for 17 weeks.

MARYLAND

HOOD COLLEGE, Frederick, Maryland. One semester course in photography in alternate years. Lab fee is \$4.

CAMERA SCHOOL, Camera Club, North Park Drive, Salisbury, Maryland. Levin G. Hayman, Instructor. Course in general photography; motion and still photography, instructive work. No fee. Thirty weeks; one hour a week.

MINNESOTA

STATE TEACHERS COLLEGE, Mankato, Minnesota. G. M. Wissink, Instructor. Department of physics offers course in elementary photography. Covers work in developing, printing, enlarging, as well as the organization and operation of camera clubs in High Schools. Four hours a week for twelve weeks.

UNIVERSITY OF MINNESOTA, Minneapolis, Minnesota. Beginning photography; advanced photography. Studies in optics, film, and paper emulsions, darkroom technique. Tuition \$10 plus \$5 laboratory fee.

MACALESTER COLLEGE, St. Paul, Minnesota. Ivan Burg, Instructor. One year course offered in general photography at \$42 per year. Three hours a week for 36 weeks.

MISSISSIPPI COLLEGE, Clinton, Mississippi. Photography course given to help amateur photographer make better pictures and acquire a scientific knowledge of the subject: theory and use of lenses, developing, printing, enlarging, and making of lantern slides. Prerequisites one year in elementary chemistry and physics.

MISSOURI

UNIVERSITY OF MISSOURI, Columbia, Missouri. Clifton C. Edom, Instructor. School of Journalism offers two courses in press photography—technique, dark-room practice, flash equipment, studio portraiture. Students work on actual assignments for daily newspapers. Well known photographers and picture editors occasionally give lectures to students. Tuition \$45 per semester for a full course—16 weeks.

SCHOOL OF MINES AND METALLURGY, University of Missouri, Rolla, Missouri. Professors C. Y. Clayton, Roy Bremer, Instructors. Courses in photomicroscopy and photomicrographs given as part of the work required for a degree in metallurgical engineering and civil engineering. Course takes from 18 to 36 weeks, one to five hours a week.

LINDENWOOD COLLEGE, St. Charles, Missouri. Miss Lois Karr, Instructor. Course in photography designed to give student some knowledge of the theory and procedure involved in making good pictures. 18 weeks, one-hour lecture and one three-hour lab period a week.

CENTRAL MISSOURI STATE TEACHERS' COLLEGE, Warrensburg, Missouri. Industrial Arts Department offers course in elementary photography which is a part of the regular program. Students may take three or four other subjects. Tuition \$20 for the entire program of studies. Darkroom is equipped with enlargers to accommodate a range of film sizes. Work done on individual basis.

MONTANA

MONTANA STATE UNIVERSITY, Missoula, Montana. Course in news photography for Journalism School.

NEBRASKA

STATE TEACHERS' COLLEGE, Kearney, Nebraska. C. A. Foster, Instructor. Theory and practice of photography. Course is built around photography as a hobby, has no prerequisites and is not technical. Course fee \$2.50, but when enrolling general resident college fees amounting to approximately \$22 must be paid.

UNIVERSITY OF OMAHA, Omaha, Nebraska. Al Bliven, Instructor. Practical photography, advanced photography, motion picture, dark-room technique. Courses offered for adults who are seriously interested in the study of photography for use in industry, commercial art, advertising or as a hobby. Tuition \$8.50 for each course. Two hours or more a week for ten weeks.

NEBRASKA STATE TEACHERS, Wayne, Nebraska. Physical Science Department offers 2-hour course in photography during 2nd semester of 1944-45. Optical science of cameras, developing, exposure, enlargement, copying. Lab fee of \$1.

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UNIVERSITY OF NEW HAMPSHIRE, Durham, New Hampshire. Martha Sackett, substitute instructor while Haraland P. Nasvik

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NEW JERSEY

NEW JERSEY STATE TEACHERS' COLLEGE, Glassboro, New Jersey. Anna K. Garretson, Instructor. Visual education and photography for teachers. Fundamentals of photography; chemistry, lenses, composition, cameras, developing. Course may be taken as extra curricular.

MAYWOOD CAMERA CLUB, Inc., Maywood, New Jersey. Offers classes in photography. Details may be obtained from Mrs. Fred C. Meyer, Publicity Manager, 180 Terrace Avenue, Hasbrouck Heights, N. J.

NEW MEXICO

THE UNIVERSITY OF NEW MEXICO, Albuquerque, New Mexico. Offers two-hour course in photography, meeting twice a week, Tuesday and Thursday evenings. Additional lab work done outside under instruction of Frederick C. Fach.

NEW YORK

NORTH SENIOR HIGH SCHOOL, Binghamton, New York. Fred C. Jayne, P.S.A. Instructor. National Defense Training photography—basic and advanced.

BROOKLYN MUSEUM ART SCHOOL, Eastern Parkway, Brooklyn, New York. This school offers four courses: Fundamentals of Photography, Advanced Techniques and Pictorialism both taught by Herman de Wetter. Portraiture taught by Helene Sanders. Bromoil and Bromoil Transfer taught by Robert Desme and Hugo P. Rudinger. Tuition for the first two courses \$21 for 2 hours a week, for 15 weeks. The last two courses run for 15 weeks at 2 hours a week and the tuition \$26 for each. The School has a transfer press constructed to order especially for the making of Bromoil Transfers. This press is available for students' use during class hours. Reduced tuition rates are available to members of any department of the Brooklyn Institute or the Brooklyn Teachers' Association. Darkroom work included in all courses, during class sessions.

CENTRAL BRANCH Y.M.C.A., 55 Hanson Place, Brooklyn 17, New York. J. Gislain Lootens, F.R.P.S., Instructor. Fundamentals in photography: begins September 25, meets Monday evenings for 15 weekly sessions of 2 1/2 hours each. \$25 per course. Advanced Technique: begins September 25, meets Tuesday evenings for 15 weekly sessions of 2 1/2 hours each. Also a period for personal problems from 7:30 to 8:00. \$32 per course. Portraiture and Retouching: Saturday evenings, 6 sessions—limited group.

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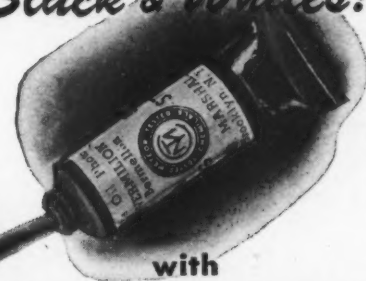
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ST. LAWRENCE UNIVERSITY, Canton, New York. W. C. Priest, Instructor. Physics Department offers course which is covered by regular college tuition. Some chemicals and photographic supplies furnished the student as well as cameras, enlargers, printers, etc. Darkroom facilities.

QUEENS COLLEGE, 65-30 Kissena Blvd., Flushing, New York. Physics Department offers course in photography. Requisite of general physics or permission of instructor.

NEW SCHOOL FOR SOCIAL RESEARCH, 66 West 12th Street, New York City. Berenice Abbott, Instructor. Basic photography offered in fall term. Advanced photography offered in spring term. Tuition \$25 per course; 2 hours a week for 15 weeks. These classes are conducted by the workshop method with field trips and a considerable amount of practical work in the darkroom. The objective is to present photography as a living means of expression in the modern world.

AMERICAN WOMEN'S VOLUNTARY SERVICE, INC., War Service Photography, New York City. Free courses in photography are offered in units throughout the country giving training in war photography, subdivided into basic photography, dark room photography and advanced photography. Registration is open to any man or woman who is a citizen of the United States and owns a camera.

BARNARD COLLEGE, Columbia University, New York City. Dr. Agnes Townsend, Instructor. Department of Physics offers course in photography. This includes laboratory work. The tuition is \$48 if taken separately from college curriculum. Term 15 weeks; 5 hours a week.

METROPOLITAN VOCATIONAL HIGH SCHOOL, Oliver, Oak, and James Streets, New York City. Complete course in all phases of commercial photography. Colors, murals, action, copying, printing, developing, still life, commercial, portraiture, retouching, enlarging.

MUSEUM OF MODERN ART, 9 West 54th Street, New York City (19). Lecture courses are planned for every autumn and winter season. As soon as they are definitely scheduled it will be announced.

WEST SIDE YMCA, 4 West 63rd Street, New York City. Neil Johansen, Instructor. Courses offered in all photographic subjects except 3-color separation. Dark-room technique. Participation limited to members of YMCA and male members of the armed forces. Tuition \$2 per hour for single individuals; \$1 per hour for individuals in groups.

PHOTO LEAGUE, 31 East 21st Street, New York City. Photo Journalism offered in 8 lecture sessions given by eminent photographers. Tuition \$15. Basic Technique offered in 8 sessions by Al Taylor. Application of everything the student has learned through experiment and practice is the important aspect of this course. The \$15 fee includes access to darkrooms and equipment. The Fall

term offers Basic Technique and Advanced Technique in 12 weeks at the same fee.

HELENE SANDERS, 322 West 71st Street, New York City. Portraiture, composition, lighting, posing, retouching, dark-room technique, oil coloring in private lessons to advanced students in photography. Tuition \$15 a lesson, 1½ hours.

SCHOOL OF MODERN PHOTOGRAPHY, 136 East 57th Street, New York City. Fundamental and advanced portraiture taught by Mrs. Helene Sanders. 96 sessions of three hours each, complete course—studio and laboratories available.

STUDIO SCHOOL OF PHOTOGRAPHY, 156 West 13th Street, New York City (11). Erle Buckley, Instructor. Pictorial photography, elementary and advanced photography—all phases—individual instruction. Student is required to do all his own work under direction of instructor. Every effort is made to make the laboratory the same as his home darkroom. All materials supplied by school. Average student usually covers course in 20 sessions which gives him the theory and practice of photography. Tuition \$60 for 10 sessions, 2 hours each.

YWCA CENTRAL BRANCH, 2 W. 46th Street, New York City. Jane Hoops and Elsie Foley, Instructors. Beginners and intermediate photography with chief stress laid on beginners. Tuition \$8 for a 12 weeks session, 1 hour a week. The purpose of this course is to introduce beginners to photography in a general way. Use of the camera, printing, enlarging, color photography.

CHARLES ERDLER, 68 Biltmore Drive, Rochester, New York. Available for evening classes either at schools or private groupings in homes. Fee is approximately \$10 to \$12 per evening depending on size of group.

KODAK CAMERA CLUB, Kodak Park, Rochester 4, New York. Evening classes with laboratory facilities. Fee \$8 an evening.



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HERBERT S. THORPE, 534 Elmgrove Road, Rochester 11, New York. Theory and practice of oil and water-color to photographs by tinting and heavy oil brush method.

NORTH CAROLINA

APPALACHIAN STATE COLLEGE, Boone, North Carolina. A. Antonakos, Instructor. Fundamentals of photography. Course open to all regular students and open to non-students when laboratory space is available upon payment of laboratory fee. Course primarily designed to teach and develop good laboratory technique. Laboratory fee \$5. Course 11 weeks long, 3 hours a week.

NORTH CAROLINA COLLEGE FOR NEGROES, Durham, North Carolina. Dr. L. H. Knox, Instructor. Photographic chemistry for laboratory workers. Tuition free. Course lasts 15 weeks, 8 hours a week.

OHIO

OHIO NORTHERN UNIVERSITY, Ada, Ohio. D. R. Lowman, Instructor. Study of cameras, photographic materials, printing processes, etc. Class must be limited to laboratory facilities. 12 weeks, 2 hours a week.

AKRON CAMERA CLUB, 53 1/2 Mill St., Akron, Ohio. Classes in photography from September to May. First semester, fundamentals; second semester, advanced work. Club meets Friday evenings.

AKRON HIGH SCHOOLS, Akron, Ohio: Buchtel High, Mr. Clifford Wertz, Instructor. Central High, Mr. Milford Terrass, Instructor. East High, Mrs. Adaline McLeland, Instructor. Garfield High, Miss Mildred Ogan, Instructor. North High, Mr. Paul Zimmerman, Instructor. West High, Mr. Vernon Culp, Instructor. Under supervision of Earnest R. Stotler, Director of Practical Arts. Basic course in fundamentals of photography—equipment, negatives and print making. This course was started in February, 1943, as a pre-induction training course. It undoubtedly will continue indefinitely. No tuition for Akron residents; \$12.36 per month for Ohio residents outside Akron; \$17.46 per month for non-residents of Ohio; \$7 per subject per semester in night high school.

OHIO UNIVERSITY, Athens, Ohio. Dr. Emmet E. Shipman and Miss Betty Lou McConnaughey, Instructors. Elementary photography, news photography, photographic processes, practical photography, portraiture, commercial photography. \$40 per semester for residents of Ohio; non-residents slightly more. 16-week semester; 16 to 18 credit hours.

BALDWIN-WALLACE COLLEGE, Berea, Ohio. Dr. F. B. Dutton, Instructor. Photography as a tool and avocation. Elementary course teaches developing, printing and enlarging; attention given to depth of field and exposure. Advanced work includes densitometry, color sensitive materials and special problems.

Tuition \$10 per credit hour; 4 hours a week for 16 weeks, 8 hours a week for 8 weeks. \$2 lab fee.

BOWLING GREEN STATE UNIVERSITY, Bowling Green, Ohio. J. J. Currier, Instructor. News photography—newspaper and magazine illustration, layout, photography copy, dark-room technique, printing, enlarging. Tuition for full academic load is \$46 per semester of 18 weeks, 2 hours a week. Lab fee of \$2.

UNIVERSITY OF CINCINNATI EVENING COLLEGE, Cincinnati, Ohio. John Surbaugh, Instructor. Hobby photography: dark-room instruction, developing, printing, \$15.25 tuition for resident students of hobby photography, \$18.25 non. Workshop course \$13. 16 or 32 weeks, 2 hours a week.

CASE SCHOOL OF APPLIED SCIENCE, University Circle, Cleveland, Ohio. Professor Hodgman, Instructor. Course for day students \$30 a term. Course for evening students starting March 5, 1945 for 16 weeks, \$20. This subject is intended to meet the needs of those wishing more complete understanding of the principles and practice of photography for pleasure, education or scientific purposes.

FENN COLLEGE, Cleveland, 15, Ohio. Charles Shipman, Editor. Theory and practice of photography, camera technique, photographic chemistry, darkroom procedure, portraiture, projection, use of filters, toning, natural color photography. Offered by evening school; \$21.25 first semester plus \$1 lab fee; same second semester plus \$2 lab fee. 16 weeks, 2 hours a week.

OHIO STATE UNIVERSITY, Columbus, Ohio. V. R. McQuilkin, Instructor. General photography with laboratory fee of \$11 for enrolled students. Motion picture photography, lecture course, no lab. Scientific photography, for physics, chemistry, astronomy, etc., with lab. Advanced photography lectures and lab on projection printing, miniature camera work, portraiture. Lectures on photo engraving, lens testing.

DAYTON ART INSTITUTE, Forest and Riverview Avenues, Dayton, Ohio. Paul Pryor, Instructor. Course covers all laboratory and studio processes and techniques. Lectures and demonstrations on principles of optics and chemistry, camera, lenses, emulsions, papers and films, light and exposures. Tuition \$10 per semester; meets every Thursday night. Classes also on Tuesday evenings.

HIRAM COLLEGE, Hiram, Ohio. Dr. Donald Dooley, Instructor. Course designed for laboratory worker who will need photography as a scientific tool; also for students interested in amateur aspects.

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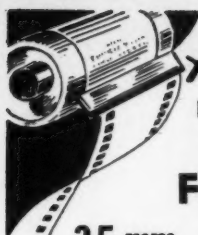
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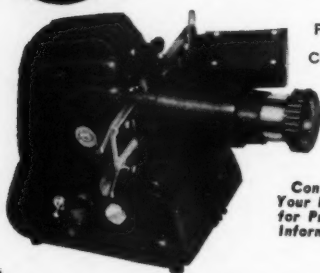
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KENT STATE UNIVERSITY, Kent, Ohio. Elementary, advanced, technical and non-technical news photography. Darkroom technique. Tuition, \$27.50 per quarter, plus lab fees of \$1 per course except color photography which is \$3. 12 weeks, 5 hours a week.

OBERLIN COLLEGE, Oberlin, Ohio. J. C. McCullough, Instructor. Brief course for Oberlin science students who have had college physics or chemistry. Course includes work with sensitometer and densitometer as well as developing, printing, enlarging, copying, lantern slide making. Shutter speed testing and exposure meter calibration. Will not accept students specializing in photography only. Tuition \$150 per term of 16 weeks (includes full college work).

MIAMI UNIVERSITY, Oxford, Ohio. John Hicks, Instructor. Elementary photography; military photography. \$80 per semester; 16 weeks, 2 hours a week. Laboratory facilities.

HEIDELBERG COLLEGE, Tiffin, Ohio. Kathryn M. Kalbfleisch, Instructor. Elementary course, first semester only. Emphasis placed on taking photographs and on laboratory work in printing and enlarging. Tuition \$225 includes full college course.

OKLAHOMA

THE UNIVERSITY OF OKLAHOMA, Norman, Oklahoma. Truman Pouncey, Instructor. Fundamentals of photography. Tuition free except to non-residents, who must pay a fee of \$50 a semester. The University of Oklahoma has offered two courses in news photography since 1935, but these have been taken off the schedule until after the war.

NORTHEASTERN STATE COLLEGE, Talequah, Oklahoma. Physics Department offers course in photography. \$4 per semester, taken with regular college work.

SOUTHWESTERN INSTITUTE OF TECHNOLOGY, Weatherford, Oklahoma. W. R. Fulton, Instructor. Elementary photography offered both in summer and winter terms. Length of term is 18 weeks, 3 hours a week. Lab fee of \$1.

OREGON

OREGON STATE COLLEGE, Corvallis, Oregon. Department of Physics offers courses in photography; rudiments of photography, light and optics, commercial phases, copying, indoor lighting, color, composition, negatives, diffusion, enlarging, photomicrography, microscopic motion pictures. Tuition \$34.50 for state residents; \$50 for out of state students.

UNIVERSITY OF OREGON, Eugene, Oregon. Dr. W. V. Norris and J. W. Teter, Instructors. Rudiments of Photography for students interested in photography as an avocation. Course given jointly by the Physics Department and the University photographer. Tuition \$34.50 covering a total load of 5 or 6 courses. Laboratory facilities.

LINFIELD COLLEGE, McMinnville, Oregon. Prof. H. E. Hewitt, Instructor. Theory, use of camera, enlarging, printing, lantern slide making, etc. Prerequisite: high school physics or chemistry. Tuition \$240 for full college

work or \$7 per credit hour if full course is not taken. 18 weeks per semester, 2 hours a week.

LEWIS and CLARK COLLEGE, 0615 S. W. Palatine Hill Road, Portland 1, Oregon. Physics Departments offers a three-semester hour course in photography. This may be taken as a special registration. Tuition at rate of \$6 per credit hour with a lab fee of \$3. For course taken by itself tuition is \$7 per hour with a lab fee of \$3.

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HANS KADEN, 400 Newbold Road, Jenkintown, Pennsylvania. Hans Kaden, Instructor. Courses in advanced pictorialism: negative making, correction, projection printing and control, retouching, toning, finishing, composition. Lighting of still lifes, portraits, and two studio nights are included. Private lessons adjusted to the individuality of student, \$10 for a 2½-hour lesson. Course of ten lessons in Philadelphia, \$180.

WESTMINSTER COLLEGE, New Wilmington, Pennsylvania. Prof. Michael Radock, Instructor. Department of Journalism offers course in news photography, including dark-room technique. Classroom lectures on use of illustrated slides and movie material; analysis of photographic exhibits, discussion of photographic problems. Practical application, theory, laboratory work. Tuition \$20, lab fee of \$3. Course is 18 weeks, 4 hours a week.

UNIVERSITY OF PENNSYLVANIA, College Collateral Courses, Philadelphia, Pennsylvania. I. Clyde Cornog, Instructor. Discussion of theory and technique of photography. Course is not concerned with photography as an art but rather its basic technical ideas. Work is suited to background and needs of the registrants. Tuition \$25 for 16 weeks, 2 hours a week. Course given only if there are at least 12 registrants.

YORK CAMERA CLUB, 329 Liberty Court, York, Pennsylvania. Gretchen Goughnour and Norman Kitchen, Instructors. General course in photography. Tuition \$5 plus membership in the club. Session is 10 weeks, 3 hours a week.



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SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA, Vermillion, South Dakota. E. G. Trotzig, Instructor. Journalism Department offers course in photography. Main purpose is to train students to make photographs suitable for illustrating news stories and features. Use of Speed Graphic and necessary darkroom techniques are taught. Tuition \$23 per term for full college course. Lab fee of \$2. Six hours a week for 12 weeks.

TENNESSEE

THE UNIVERSITY OF TENNESSEE, Knoxville, Tennessee. Photo-micrography, developing, fixing, printing, mounting, enlarging, photostating, lantern slide making. Emphasis placed on application of photography to biology. One hour class and two lab periods.

TEXAS

McMURRY COLLEGE, Abilene, Texas. Ruth Holzapfel, Instructor. Enlarging, still and cine, composition, slide-making and amateur movies, editing and visual education. The class works in connection with the college paper and annual. Tuition \$15 plus equipment fee of \$5 for 18-week term, 3 hours a week.

THE UNIVERSITY OF TEXAS, Austin, Texas. J. M. Kuehne, Instructor. Physics Department offers course covering elements of basic photography and a course in advanced photographic techniques. Both courses have prerequisites in Physics and Chemistry. Lab fee of \$2.00

SUL ROSS STATE TEACHERS' COLLEGE, Alpine, Texas. Dr. Omer E. Sperry, Instructor. Elementary photography. Students provide own cameras and film, pay for paper used, etc. If separate course is taken it is pro-rated on credit hour basis; total course fees are \$25 per semester of 18 weeks, 2 hours a week.

MARY HARDIN-BAYLOR COLLEGE, Belton, Texas. Albert A. Normand, Instructor. Photography course offered with three semester hour credit. Tuition \$16 with lab fee of \$5.00.

EAST TEXAS STATE TEACHERS' COLLEGE, Commerce, Texas. Elementary photography offered in course in Visual Education as a major unit. Laboratory methods and facilities.

HOCKADAY JUNIOR COLLEGE, Dallas 6, Texas. John Van Duyn Southworth, Instructor. Elementary photography—practical instruction and practice, developing; making, retouching and mounting enlargements; use of practical accessories. Course is open only to full-time students at the College. Theory and practice, as well as lectures, demonstrations and discussions. Tuition is \$1,350 for boarders; \$350 for day students. (Girls only.)

TEXAS CHRISTIAN UNIVERSITY, Fort Worth, Texas. Newton Gaines, Ph. D., Instructor. Theory and technique of photography. Developing, printing, enlarging, dark-

room. X-ray, spectography and photomicrography available to any student interested in scientific photography. 3 semester hours.

SOUTHWESTERN UNIVERSITY, Georgetown, Texas. Photographic composition; analysis of photographs relating to line, light and shadow, technique and procedure. Use of photographs in advertising, industry, news, decoration. Tuition \$15 a semester; 16 weeks, 3 hours a week.

SAM HOUSTON STATE TEACHERS' COLLEGE, Huntsville, Texas. W. H. Adamson, Instructor. Elementary photography in summer term—enlarging, retouching, tinting, lighting, focussing, proportion, depth, lens testing. Tuition \$16.

PARIS JUNIOR COLLEGE, Paris, Texas. Theory and practice of exposure, developing, printing and enlarging. Advanced photography. Eighteen weeks, 4 hours a week. Tuition \$10. Laboratory facilities.

PRAIRIE VIEW STATE NORMAL AND INDUSTRIAL COLLEGE, Prairie View, Texas. Fundamentals of photography. Students may enroll during regular session as special student, paying tuition fee of \$8 for 4 semester hours of credit.

BAYLOR UNIVERSITY, Waco, Texas. Elementary course in photography. Darkroom practice and technique. Lecture and laboratory. Tuition \$20; 12 weeks, 5 hours a week.

UTAH

BRIGHAM YOUNG UNIVERSITY, Provo, Utah. Dr. Wayne B. Hales, Instructor. Theory and art in photography. Tuition for photography course \$10, or student may take full courses with photography elected. Laboratory facilities. Course offered only in Spring quarter.

VIRGINIA

MARY WASHINGTON COLLEGE, Fredericksburg, Virginia. William L. McDermott, Instructor. Department of Fine Arts offers two courses in photography. Beginning photography includes instruction and practice in the artistic, optical and mechanical principles. Advanced photography, with emphasis on composition, lighting, portraiture and flash photography. Lab fees are \$2 and \$3. Tuition is \$14 per course.

WASHINGTON

WESTERN WASHINGTON COLLEGE OF EDUCATION, Bellingham, Washington. Elementary photography offered as college course or may be taken as correspondence course. Also advanced photography and a course in construction and use of visual aids. Regular students pay extra fee of \$1. Correspondence course is \$9.

EASTERN WASHINGTON COLLEGE OF EDUCATION, Cheney, Washington. Dr. Graham Dressler, Instructor. Science Department offers elements of photography; study of cameras, simple developing and printing processes. Laboratory facilities for all phases of the photographic process. Tuition \$13.50 per quarter with lab fee of \$1.

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WALLA WALLA COLLEGE, College Place, Washington. Prof. Richard Lewis, Instructor. Elementary photography; developing, enlarging, mounting, photo-optics, exposure, composition. Tuition \$14.80 including lab fee. Twelve weeks, 2 hours a week.

CENTRAL WASHINGTON COLLEGE OF EDUCATION, Ellensburg, Washington. Elementary and advanced photography offered during each of the four terms. This is taken with regular college curricula.

WEST VIRGINIA

BETHANY COLLEGE, Bethany, West Virginia. Prof. J. S. V. Allen, Instructor. Photographic theory and practice; x-ray, spectroscopy and astronomy. Special fee for course is \$3, tuition \$125 per semester for 15 semester hours; \$10 per academic hour for special students.

WEST VIRGINIA INSTITUTE OF TECHNOLOGY, Montgomery, West Virginia. W. L. T. Crocker, Instructor. Photographic technique; darkroom work. News photography, visual aides, advertising photography. Laboratory facilities. \$30 per semester; 18 weeks, 2 to 6 hours a week.

WEST VIRGINIA UNIVERSITY, Morgantown, West Virginia. Department of Journalism offers course in news photography. Department of Arts and Sciences offers course in elementary photography. Either course may be carried by regular West Virginia University students, without extra fee.

WYOMING

UNIVERSITY OF WYOMING, Laramie, Wyoming. Prof. Arthur B. Mickey, Instructor. Elementary and advanced photography offered by Physics Department. Tuition \$3 per quarter for elementary; \$4 per quarter for advanced.

ALASKA

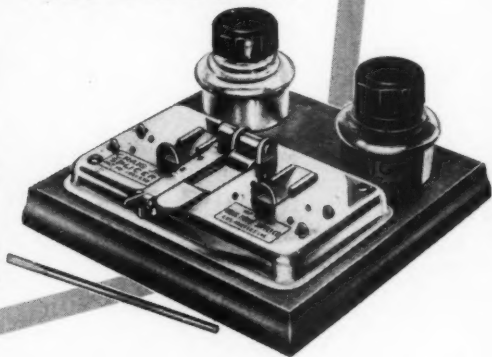
UNIVERSITY OF ALASKA, College, Alaska. Course in photography offered in Spring semester.

HAWAII

UNIVERSITY OF HAWAII, P. O. Box 18, Honolulu 10, T. H. Adult Education Service offers complete course in photography.

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Simply designed, easy to use, this Craig Junior Splicer gives positive assurance of quicker, more efficient splices that hold tightly! Can be used for either 8mm or 16mm film and is complete with a bottle of Craig Safety Cement and a water container. Mounted on a hardwood base, the Craig Junior Splicer is light, compact and accurate in every detail. . . . **\$3.95**

CRAIG MOVIE SUPPLY CO.

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These great ACTION sequences

made with *Fairchild* gun cameras!



In newsreels recently, you've probably seen plenty of movie sequences showing Messerschmitts, or Zeros, being literally 'blasted' from the skies. These pictures were taken originally *not* to furnish you with entertainment; rather, to furnish our armed forces with *indisputable proof* of enemy planes destroyed!

These pictures are taken with a very unusual type of 16 mm movie camera . . . known as the Fairchild GSAP. Mounted close to the plane's guns, and to follow the bullets' course, these cameras automatically 'grind' while guns are firing, and stop only after the last bullet has reached the target or the target area.

You might well ask . . . "how can such a light, compact 16 mm camera operate so dependably in face of the incessant pounding and vibration from engines and guns?" The answer, of course, lies in its unique design and in its precision manufacture. Designed in cooperation with U. S. Army and Navy experts, it is built to the same precise standards which have kept Fairchild constantly in the aerial camera lead.

It's the kind of camera every movie owner some day hopes to own.



The Fairchild Gun Sight Aiming Point Camera is mounted close to the guns, to record all action.



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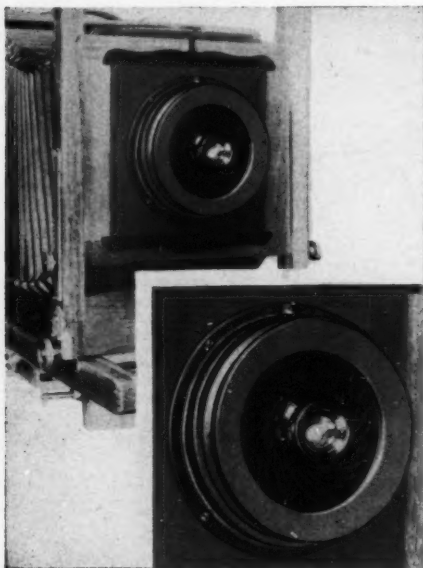
THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS



PRODUCTS

Lens Mount

A QUICK CHANGE lens mount is being marketed by the Main Electric Company, Inc., 1462 East Main Street, Rochester 2, New York. The mount consists of a heavy leaf Iris which



is adjustable from full opening $3\frac{1}{8}$ " to full closing. Outside diameter is 4". It is furnished together with a mounting flange ready to attach to the outside of the lens board.

The use of this quick-change Iris lens mount eliminates the need of mounting individual lenses on separate lens boards.

British Movie, "Cameramen at War"

THE BRITISH MINISTRY OF INFORMATION has released a sound movie titled "Cameramen at War." It shows the British photographers at work in combat areas and numerous sequences which they have made. In the opening scene, a movie photographer is panning away from a trench, with shells exploding all around. In another, aerial cameras are strapped to a door of a Flying Fortress, and the entire camera is covered with heavy padding except the lens. A cameraman has many a rough ride but keeps the lens on the subject no matter how many times the pilot dips or swerves to avoid enemy fire. It is interesting

to note how a paratrooper has his camera strapped to his waist and keeps his camera running from the time he leaves the plane until he hits the ground. There are also scenes of London, Dover and Italy under fire.

Each British movie photographer has a number board which he films on the first frames of every reel, to identify himself. His job is to get action onto film and each week's newsreel is a measure of his success. "Cameramen at War" was compiled from many sources. For information on the purchase or loan of this film write to the British Consulate, Dept M, Carew Tower, Cincinnati 2, Ohio.

Cut Film Tank

A NEW darkroom tank constructed of Kem plastic is available from The Miller Outcalt Co., 267 South Alexandria, Los Angeles, Calif. It holds twelve 4x5 cut film hangers and is said to be acid resisting, and non-warping due to rib construction. List price is \$2.75 and the tanks are in stock now.

Kodachromes of Alaska

WESTERN MOVIE SUPPLY COMPANY is releasing a beautiful panel-mounted set of 12 Kodachrome slides selected from the thousands in Father Bernard Hubbard's color library. These picture Alaskan mountains, glaciers, icebergs, lakes and beauty spots—all appealing and extraordinary.

These slides are obtainable in panel-mounted sets of twelve at \$5.85, or individual slides at 50c each, with full and interesting captions by Father Hubbard. Further Alaskan releases will follow shortly. If your dealer does not have Father Hubbard slides in stock, write Western Movie Supply Company, 28 Geary Street, San Francisco, for a descriptive folder.

Anti-fog Compound

MERIX ANTI-FOG COMPOUND is a new chemical used to prevent fogging of camera lenses, filters, viewfinders and all other glass or plastic surfaces when exposed to cold temperatures. It prevents "sweating" of lenses when exposed to sudden changes in temperature, high humidity, moisture or fog. It also acts as an excellent cleaner and repels dust. Available from dealers everywhere, or for further information write to the Merix Photo Co., Wrigley Bldg., Chicago 11, Ill.

Filters

OMAG "DeLuxe" Filters are now available for all series mounts. They are made of genuine optical glass of suitable thickness to fit the Series V, VI and VII mounts without adaptors or retaining rings.

The new DeLuxe Filters are being stocked by dealers in all colors and densities including Chrome-Flash, Haze and Kodachrome Blue and are encased in genuine leather pouch. Chess-United, 95 Madison Ave., New York 16, N. Y., invites dealers to write for samples and literature on this entire line, including all new items now made or contemplated.

It flies around the world ... **STANDING STILL**



Fred Thomas, head photographer at Link Aviation says: "As our trainer operates in total darkness, my KALART Range Finder and Focuspot is invaluable to me in making training shots."

Write The KALART Company, Inc., Dept. 59, Stamford, Conn., for free descriptive literature on the KALART De luxe Model "E" Range Finder, Focuspot, Master Speed Flash, etc.

The entire crew climbs into a facsimile bomber fuselage high up in a silo-like tower. Slowly they take off and circle for altitude, then streak away for the objective. In the darkness of the tower the celestial universe slowly unfolds above them. Below, shadowy forms glide by which look like the earth. Yet they move not an inch. They learn to navigate, to pilot, to meet and overcome obstacles, all without wasting gas, endangering lives or wearing out equipment. Link Trainers have saved millions of student-hours in pilot training and released thousands of instructors for actual flight training.

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TODAY... *focus and flash with "KALART."* **TOMORROW**

SALONS AND EXHIBITS

★Follows P.S.A. Recommended Practices

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	Third Annual Salon of German Shepherd Dog Photography.				Marshall Field & Co., Chicago, Aug. 20-Sept. 8, German Shepherd Dog Training Club of Chicago, Inc., 3400 River Road, Franklin Park, Ill., Sept. 10
Exhibit to see	★Indianapolis International Salon.				John Herron Art Museum, Indianapolis, Ind., Aug. 24-Sept. 27
Exhibit to see	Second Annual Dayton Salon of Photography.				Dayton Art Institute, Dayton, Ohio, Sept. 3-26
Exhibit to see	★Fifty-third Toronto International Salon of Photography.				Eaton's Fine Art Galleries, Toronto, Canada, Sept. 11-23
Exhibit to see	Ninth Western Ontario Salon of Photography.				Elsie Perrin Williams Memorial Public Library and Art Museum, London, Ont., Canada, Sept. 15-Oct. 7
September 18	Nineteenth Annual Salon of Photography, Museum of Fine Arts of Houston.	Museum of Fine Arts of Houston, Main and Montrose Blvd., Houston 5, Texas.	4	\$1.00	Museum of Fine Arts of Houston, Houston, Texas, Oct. 8-29
September 23	Chicago International Color Slide Salon.	Adelaide Pearce, 2515 N. Richmond St., Chicago 47, Ill.	6	\$1.00	Chicago Historical Society, Clark St. at North Ave., Chicago, Illinois, Oct. 7-15
September 23	★Fourth Annual International Salon of the Victoria Photographic Association.	H. G. Cox, Room 4, 640 Fort Street, Victoria, B. C., Canada.	4	\$1.00	Empress Hotel, Victoria, B. C., Oct. 22-Nov. 5
September 30	★Third International and Tenth Western Canadian Salon of Photography.	Henry Bawden, Salon Chairman, Manitoba Camera Club, 318 Smith St., Winnipeg, Man., Canada.	4	\$1.00	Winnipeg Civic Auditorium Art Gallery, Winnipeg, Canada, Oct. 14-28
October 5	★Second American International Color Slide Exhibit.	Photographic Society of America, Franklin Institute, Philadelphia 3, Pa.	6	\$1.00	Brooklyn Museum, Brooklyn, N. Y., Oct. 28-Nov. 29
October 7	★Fifth Annual Vancouver International Salon of Pictorial Photography.	W. S. Kals, Salon Chairman, 933 West Georgia St., Vancouver, B. C., Canada.	4	\$1.00	Vancouver Art Gallery, Vancouver, Canada, Nov. 3-23
October 8	1944 Atlanta National Salon of Photography.	Mrs. George T. Bird, 685 E. Morningside Drive, N. E., Atlanta, Ga.	4	\$1.00	High Museum of Art, Peachtree St., Atlanta, Ga., Nov. 1-15
October 10	★Third Pueblo Salon of Photography.	Miss Helen Trent, 714 Van Buren Ave., Pueblo, Colo.	4	\$1.00	Pueblo Junior College Art Gallery, Pueblo, Colo., Oct. 23-Nov. 4
October 15	Chicago Camera Club Salon for 1944.	Chicago Camera Club, 137 N. Wabash Ave., Chicago 2, Ill.	4	\$1.00	Chicago Camera Club, Chicago, Illinois, November
October 18	★Lens Camera Club's Sixth Annual National Salon of Photography.	Paul Armento, Salon Director, South Side Community Art Center, 3831 S. Michigan Ave., Chicago, Ill.	4	\$1.00	Nov. 5-26

Kodak Bulletin

A Bottleneck is Broken—In the mass production of planes one of the most serious bottlenecks was in the making of templates, steel plates, cut and drilled to precise shapes and sizes. They are used as patterns by which relatively unskilled workers can produce any of the many thousands of parts going into a plane.



Six-ton template camera
and Bantam friend

There are 30,000 such parts in a Boeing Flying Fortress, many more than that in a Superfortress. It used to be slow, laborious work to make those templates; it took one man about three hours to produce a single square foot of template. But now the process is swift, relatively easy, and even more precise. Work that formerly took 12,000 man-hours is now done in 48.

And all because photography was drafted for the job. Briefly, this is the setup for one of the several photo-template processes. The engineer-draftsman makes his master drawing, exact size, on a thin steel sheet. This drawing is then photographed by a massive, six-ton camera—a camera beautifully engineered to maintain extreme precision. The resulting negative is about 1/5 the size of the original. After development, the negative goes back to the camera which, now functioning as an enlarger, projects the image on to a sensitized steel plate. The image is enlarged

very precisely to size. After exposure, the sensitized steel plate is developed, and the result—a photograph on steel—is ready to go to work. Obviously, many such "prints" can be made swiftly, some to be kept as spares, some for immediate use in the home plant, and some for shipment to other firms and plants producing the same plane.

Under the circumstances, you can understand why Kodak men and women look up, as the Forts go over, with a little more than ordinary pleasure and pride.

The Works—Many a warrior-photographer is carrying and using an outfit that would have made his mouth water, photographically speaking, back in his pre-Service days.

A case in point is the Photographic Field Kit, one of the many pieces of special photographic equipment produced by Kodak for the armed forces. The

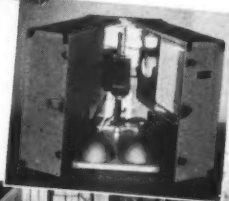
Kit, closed, takes up about two cubic feet of space.

Opened, the Kit becomes a veritable studio, complete with a camera (Kodak 35), a supplementary lens and filter, a Kodapod, film, flash synchronizer, batteries, and cable release. Then, for processing, there are trays, chemicals, a safelight, a timer, clips, thermometer, a daylight-loading tank, an adjustable easel, and a portable miniature enlarger, with a Kodak Projection Print Scale to save time in enlarging. For copying, there are two reflectors which attach to the column of the enlarger, and means by which the camera can be substituted for the enlarger head.

Right now, of course, these Kits are provided exclusively for military use. But some fine day—exactly *when* depends on all of us—an adaptation of this outfit may get into general circulation.

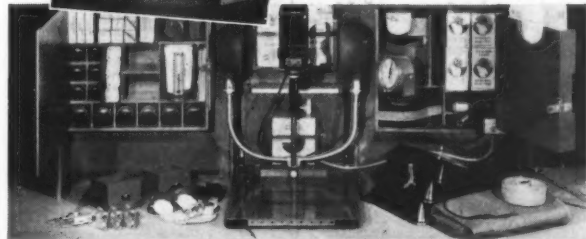
To this vital work Kodak has brought not only the co-operative skill of its engineers and designers but also a whole list of products, most of them new and especially developed: Kodaline Plates, Kodaline Tracing Cloth, Reflex Copy Paper, Reflex Tracing Cloth, Eastman Lamicoat Lacquers, and several industrial x-ray items.

In less than two
cubic feet the
Photographic
Field Kit packs
"the works"



At Your Service—For complete, specific, friendly information on all things photographic, keep in touch with your Kodak dealer or write directly to the

Eastman Kodak Co., Rochester 4, N.Y.



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ANY PICTURE gains when it's printed on Kodabromide, the general-purpose enlarging paper. Fast... it can be used with any type of enlarger. Other outstanding features include a long-scale emulsion and excellent latitude in exposure and development. Its brilliant, rich black tone is uniform through all degrees of contrast and a wide range of development times. At Kodak dealers' ... Eastman Kodak Company, Rochester, N. Y.

Kodak

